SPECIAL COLLECTOR'S DOUBLE ISSUE

Entertainment WEEKLY

#1162/1163 • JULY 8/15, 2011

Daniel Radcliffe as Harry Potter, age 11

THANK YOU, HARRY!

50 Pages & 10 Years of POTTER MAGIC

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AN ORAL HISTORY FROM THE STARS & DIRECTORS

YOUR GUIDE TO ALL THE FILMS

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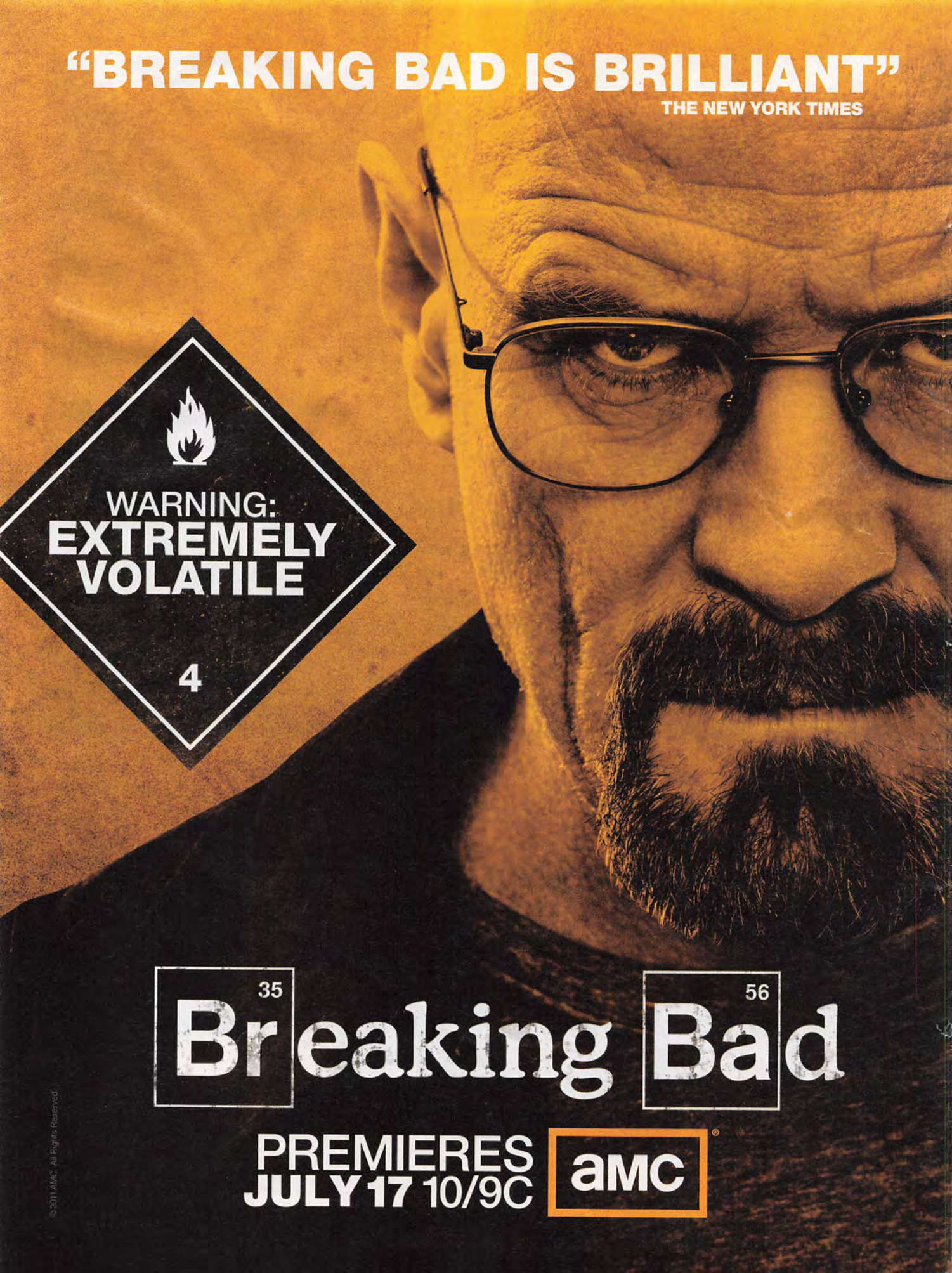
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ENTERTAINMENT WEEKLY / SPECIAL DOUBLE ISSUE

Features

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After eight films, over $2 billion in box office, and countless moments of cinematic wonder, we reluctantly bid farewell to our favorite boy wizard. Here, the cast and filmmakers share memories from the set. Plus, a preview of the final chapter, profiles of the three stars, a guide to the first seven movies, and original director Chris Columbus remembers how it all started.

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ON THE COVER
Daniel Radcliffe as Harry Potter from *Harry Potter and the Sorcerer's Stone*. Photograph by Peter Mountain.

66

THE PROPS
A close-up look at the objects that brought the Harry Potter saga to life—and sometimes came to life themselves

Photograph by **DAN WINTERS**

EDITOR'S NOTE

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So Long, Harry

When screenwriter Steve Kloves took the job of adapting the first Harry Potter book, author J.K. Rowling was a little skeptical. "I was really ready to hate this Steve Kloves, actually—this was the man who was gonna butcher my baby," Rowling told EW. "The first time I met him, he said to me, 'You know who my favorite character is?' And I thought, 'You're gonna say Ron. I know you're gonna say Ron.' But he said Hermione. And I just kind of melted."

So did we. *Harry Potter and the Sorcerer's Stone* hit theaters in November 2001 and lived up to just about every artistic and commercial expectation. Arriving two months after 9/11, Harry's timeless coming-of-age journey—rich with themes of loyalty, courage, and good versus evil—took on even deeper subtext and resonance for American audiences. But mostly, of course, it was the start of a really good yarn, produced by Rowling's awe-inspiring imagination and skill, and given full justice by a series of talented filmmakers in eight movies. Miraculously, there's not a lemon in the bunch. (Also miraculously, the original cast is still intact, and not one of them has ever pulled a Lindsay.) The magazine you're holding is EW's 16th Potter cover, a celebration of the movies, the actors, the directors, and all the creative forces behind one of the greatest franchises in Hollywood history. The final Potter movie (get out your handkerchiefs) opens on July 15. But will this be our final Potter cover? I hope not—if only because Harry still has one more cover to go in order to tie Julia Roberts' record. Go for it, Harry!

Jess

JESS CAGLE,
MANAGING EDITOR

THE POTTER YEARS

EW's 16 Potter covers. Yes, he has appeared on others not pictured here; we're only counting the issues where he is the main image and cover story.

CAGLE: PHOTOGRAPH BY RICHARD PHIBBS

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FEEDBACK

Ryan of All Trades

Aside from the obvious (he's totally hot!), I now have another reason to be obsessed with **Ryan Reynolds**—he's a great writer! Who knew that underneath that "smoldering gaze" was a master of self-deprecation and snark just waiting to get out? If the movie thing doesn't work out for some reason, he definitely has another career option to fall back on.
JAY McMANUS
Charlotte, N.C.

Compromised Vision

Thank you, Mark Harris, for stating in The Final Cut something I've been saying since **3-D films** became a trend: They are merely a money-sucking gimmick not worth the extra three dollars (which, I suspect, is what *3-D* stands for). Instead of an incredible visual experience, all we end up with are blurred images, headaches, and a lighter wallet.
KEVIN HOSEY
Dallas

Mark Harris makes a valid point about repurposed 2-D movies and pointless 3-D sequels diminishing the standard set by *Avatar*. But please don't overlook Werner Herzog's *Cave of Forgotten Dreams*, where 3-D is both an indispensable storytelling device and a jaw-dropping visual feast.
BILL GRAFF
Rockville, Md.

Cruel Joke

Kudos for speaking out against the tired and unfunny **homophobic humor in TV and movies** (News and Notes). Writers and performers, please stop using these "jokes" as cheap shots and come up with real humor.
PATRICIA ELDER
Fairplay, Calif.

TV'S MOST SHOCKING DEATHS

Not only were readers bowled over by Ned's execution on *Game of Thrones* (News and Notes), they were dumbfounded that we didn't acknowledge these untimely passings in the sidebar to our story.

Henry Blake

*M*A*S*H*
DIED
MARCH 18, 1975

"I will never forget the emotional impact of Alan Alda's tears."
—STEPHEN RILEY
Phoenix

Caitlin Todd

NCIS
DIED
MAY 24, 2005

"I still recall the calm, followed by the bullet to her head. Still sends shivers!"
—GINA M. McDONALD
Millersburg, Pa.

James Evans

Good Times
DIED
MARCH 2, 1976

"His death took away the example for many black families of how to remain a family while struggling."
—DAVID KING
Snow Hill, Md.

Gary Shepard

thirtysomething
DIED
FEB. 12, 1991

"Several friends and relatives called me bawling during the episode."
—ALISON WORDEN
Thompson's Station, Tenn.

Mrs. Landingham

The West Wing
DIED
MAY 9, 2001

"She was a constant presence, but we never understood how much we loved her until we learned of her death."
—BRAD SAVAGE
Columbus, Ohio

EW **MORE ON EW.COM** Find some of these shockers and more at ew.com/shockingdeaths

As a comic and actor, I am deeply troubled by Hollywood's insistence that we start apologizing for our art. We choose and crucify certain "offenders" for ludicrous reasons, depending on the hot topic of the day. A hater is going to hate. A comedy lover will simply laugh and move on.
CRAIG WARD
San Diego

In Their Prime

Every year, I get excited when I see your **Emmy ballot wish list** (TV). While I'm ecstatic that you included *Fringe*, where was *True Blood*? It had an involving and politically oriented narrative last season. In other categories, *The Big C*'s Laura Linney was most deserving, and with Bryan Cranston out of the running, *Dexter*'s Michael C. Hall ought to win.
JASON KRAMER
Tuxedo Park, N.Y.

Ken Tucker was right-on in picking *Justified*'s Timothy Olyphant and Margo Martindale. But what about Walton Goggins for supporting actor in a drama? His portrayal of likable criminal Boyd Crowder is one to behold.
JOHN BACHA
Colonia, N.J.

CORRECTION
The Beverly Hillbillies' *savvy banker was named Milburn Drysdale ("Why I'm Obsessed With Ryan Reynolds").*

Best supporting actor in a comedy? *The Big Bang Theory*'s Johnny Galecki. He does more with his expressions than many actors do with their lines. I'm starting his Emmy campaign! —**JACK BENNETT**, SLINGER, WIS.

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WHAT'S YOUR FAVORITE WOODY ALLEN MOVIE?

With his latest, *Midnight in Paris*, on track to become his highest-grossing film ever, we wondered which of the famously neurotic director's 41 works ranks No. 1 in your hearts. It seems there's no denying the lasting appeal of *Annie Hall*.

34% ANNIE HALL 1977

12% HANNAH AND HER SISTERS 1986

12% MATCH POINT 2005

11% MANHATTAN 1979

7% MIDNIGHT IN PARIS 2011

6% THE PURPLE ROSE OF CAIRO 1985

6% CRIMES AND MISDEMEANORS 1989

5% BULLETS OVER BROADWAY 1994

7% OTHER

COMIC-CON PREVIEW

Get the latest news, videos, and expert opinions on what to expect from films like *Cowboys & Aliens* at this year's Comic-Con (July 21–24). You'll find our ongoing Con coverage at *ew.com/comiccon*.

MICHAEL BAY'S SOFTER SIDE

Yes, Bay's films are heavy on the robots and explosions, but the director has a sweet side, too. Check out our gallery of tearjerker scenes from films like *Armageddon* (above) at *ew.com/tenderbay*.

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ALLEN: JEMAL COUNTESS/GETTY IMAGES; *ANNIE HALL*: UNITED ARTISTS/MPTV.NET; *HANNAH AND HER SISTERS*, *MANHATTAN*: EVERETT COLLECTION (2); *MATCH POINT*: CLIVE COOTE; *THE PURPLE ROSE OF CAIRO*: ORION PICTURES/PHOTOFEST; *MIDNIGHT IN PARIS*: ROGER ARPAJOU; *BULLETS OVER BROADWAY*: MIRAMAX FILMS/PHOTOFEST; *CRIMES AND MISDEMEANORS*: ORION/KOBAL COLLECTION; *COWBOYS & ALIENS*: TIMOTHY WHITE

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EW LOOKS BACK

WILL SMITH'S ROAD TO SUPERSTARDOM

→ Fifteen years ago *Independence Day* launched Smith into the stratosphere. We survey how the Fresh Prince became an industry king, with $5.7 billion in global box office. —KEITH STASKIEWICZ

MAY 25, 2012 Smith returns to the big screen after a four-year hiatus, suiting up again for *Men in Black III*.

2010 The Smith dynasty dawns, thanks to Willow's hit single, "Whip My Hair," and Jaden's *The Karate Kid*.

DEC. 25, 2001 Biopic *Ali* lands an uppercut, earning Smith his first Oscar nod for his portrayal of the Greatest.

DEC. 14, 2007 *I Am Legend* revives the star's massive box office clout with the largest December opening ever.

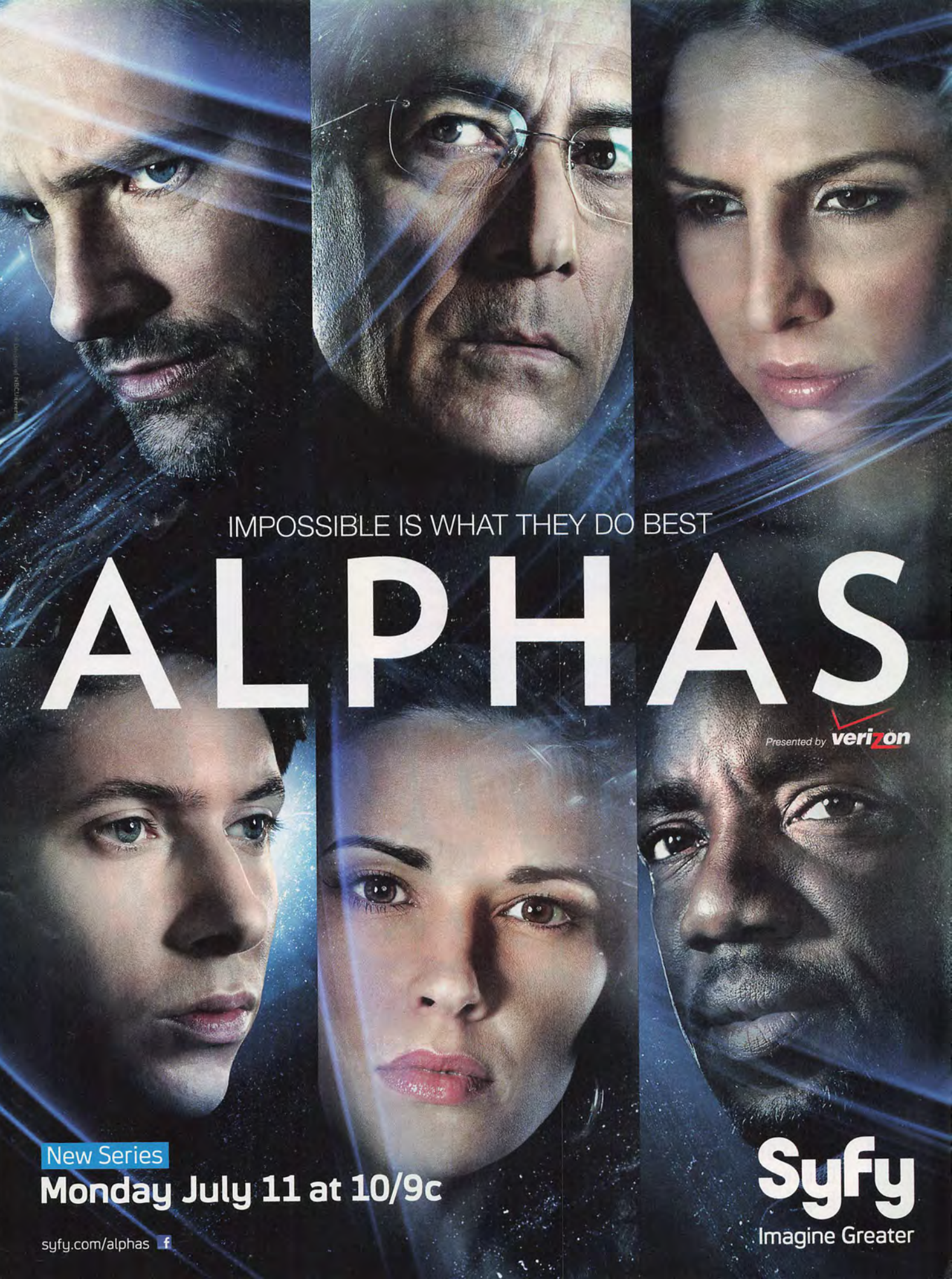
NOV. 25, 1997 His debut solo album, *Big Willie Style*, hits stores, and it's "big" indeed—going platinum nine times.

JULY 3, 1996 *Independence Day*, appropriately enough, begins his reign as king of the Fourth of July.

SEPT. 10, 1990 The "Parents Just Don't Understand" rapper scores a sitcom with *The Fresh Prince of Bel-Air*.

DEC. 8, 1993 Smith trades the flat-brims for rave reviews of his dramatic turn in *Six Degrees of Separation*.

SMITH: CHARLEY GALLAY/GETTY IMAGES FOR GUCCI; *MEN IN BLACK II*: COLUMBIA/EVERETT COLLECTION; SMITH FAMILY: JAMES COLDREY/WIREIMAGE.COM; *ALI*: FRANK CONNOR; *I AM LEGEND*: BARRY WETCHER; *INDEPENDENCE DAY*: CLAUDETTE BARIUS; *THE FRESH PRINCE OF BEL-AIR*: NBC/PHOTOFEST; *SIX DEGREES OF SEPARATION*: MGM/EVERETT COLLECTION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The Top 10 Things We Love This Week

The MUST LIST

Larry David

1 CURB YOUR ENTHUSIASM

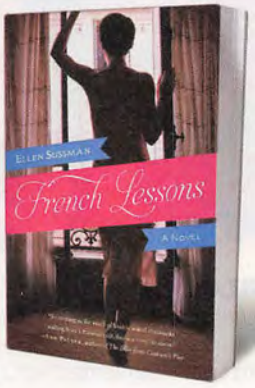
Hilarious curmudgeon Larry David is back July 10 with more painful faux pas, nitpicky social theories, and, since this season is set in New York City, no lack of fellow misanthropes. *(HBO, Sundays, 10 p.m.)*

2 WHERE COUNTRY GROWS, Ashton Shepherd

The country singer serves up a rich, eclectic sophomore set. There's a song to drink to, another to cry with, and even one about trying to get to church on Sunday.

3. FRENCH LESSONS, by Ellen Sussman

A randy beach read, Sussman's latest is an interlocking tale of three Americans, each of whom wanders around Paris with an attractive French tutor in tow. Do they fall under the City of Light's spell? *Mais oui!*



4 PAGE ONE

"All the News That's Fit to Print" is captured on film in this snappy documentary, offering an unprecedented look inside *The New York Times* as it evolves in an ever more digital world. *(Rated R)*

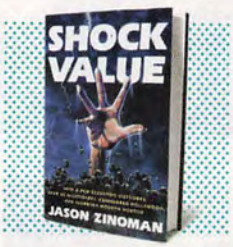
DAVID, TOP AND BOTTOM: JESSICA MIGLIO/HBO (2); DAVID, MIDDLE: JOHN P. JOHNSON/HBO; SHEPHERD: DANNY CLINCH

Illustration by **JESSE LENZ**

5 TORCHWOOD: MIRACLE DAY Witness the geeky sci-fi glory of the new edition of the *Doctor Who* spin-off, which follows a team of alien hunters in an age when the human race has become immortal. *(Starz, Fridays, 10 p.m.)*

7 DAMAGES On July 13, the twisty legal drama starring Glenn Close jumps from FX to DirecTV. It remains as gripping and complex as ever, with John Goodman joining the cast as a corrupt military contractor. *(DirecTV, Wednesdays, 10 p.m.; for nonsubscribers, the DVD release is TBD)*

8. iTUNES FESTIVAL LONDON 2011
No time to cross the pond? No problem. The monthlong concert series starts July 1 and features acts like Adele, Raphael Saadiq, and Coldplay. Stream it on your iDevice with the free App Store download.



9. SHOCK VALUE, by Jason Zinoman
The late '60s and '70s were a golden age for horror films, as Wes Craven, John Carpenter, and George A. Romero burst onto the scene in a shower of gore. This bloody good book delves into the making of some of that period's most memorable scarefests.

10 TRUE BLOOD There's more than just six-packs and sex scenes in season 4: Sookie (Anna Paquin) is back from fairyland, Tara (Rutina Wesley) is in a surprising new relationship, and Wiccans invade Bon Temps. *(HBO, Sundays, 9 p.m.)*

6

Britney Spears' "I WANNA GO" video

Britney gives the tabloids something to write about in the fun (and funny!) video for her latest single, which finds her flashing pedestrians, whipping paparazzi with a microphone, and enjoying a police frisking just a little bit too much.

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

TORCHWOOD: MIRACLE DAY: STARZ; SPEARS: ETHAN MILLER/GETTY IMAGES FOR ABC; *DAMAGES*: DAVID RUSSELL/SONY/DIRECTV; SAADIQ: SCOTT LEGATO/GETTY IMAGES; ADELE: STEFAN M. PRAGER/REDFERNS; *TRUE BLOOD*: JOHN P. JOHNSON/HBO

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A SALUTE TO LIEUT. COLUMBO. EW REMEMBERS PETER FALK ON PAGE 30.

NEWS And NOTES

Big Names Earn Big Bucks on TV

From Ashton Kutcher to Tim Allen to Sarah Michelle Gellar—who's making what in prime time?

BY LYNETTE RICE

SOMETIMES IT PAYS to be the new guy. TV can't always offer hefty salaries to film stars who transition to the small screen—unless, of course, your name is **Ashton Kutcher**, and you're replacing the industry's highest-paid actor. That's why Mr. Demi Moore is expected to command upwards of $1 million per episode when he takes over for **Charlie Sheen** on CBS' hit comedy *Two and a Half Men* this fall.

ASHTON KUTCHER
$1,000,000
He'll be paid about $1 million per episode of *Men*, including a stake in back-end profits.

Fortunately for the networks, it doesn't take the promise of seven figures per episode to lure big names to prime time. The pool of talent was larger than ever this development season, mostly because the movie business has changed significantly in the past few years. "There are no middle movies to do," says one TV studio topper. "There are either giant tentpole or indie films. [That means] there are a lot of the guys who can't open a movie but would help make a movie a lot of money. So there are more film stars sniffing around."

It also helped that many of the pilots that got picked up for fall—*Prime Suspect*, *Last Man Standing*, and *A Gifted Man* among them—were written with an older cast in mind, so there were plenty of opportunities for fortysomething leading men and ladies who were ready to take the leap. "First, we had to get them interested," says the studio exec. "They have to wrap their head around going to work every day for six years. But more and more [movie stars] are definitely heading to TV."

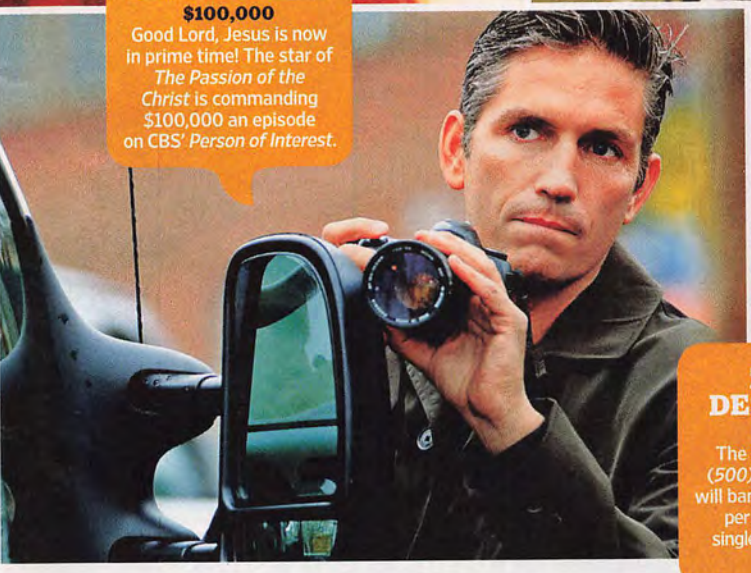
And just because they don't score Kutcher money doesn't mean they're earning chump change. Based on industry estimates, here's a sampling of salaries for some of this season's high-profile TV recruits...

FALK: NBCU PHOTO BANK/AP IMAGES; KUTCHER: GREGORY PACE/BEIMAGES; LAST MAN STANDING: RANDY HOLMES/ABC; A GIFTED MAN: HEATHER WINES/CBS; BELLO: PATRICK HARBRON/NBC; CAVIEZEL: JEFFREY R. STAAB/CBS; DESCHANEL: ISABELLA VOSMIKOVA/FOX; GELLAR: ANDREEA ANGELESCU/CORBIS

TIM ALLEN
$225,000
The former *Home Improvement* star is now earning roughly $225,000 an episode to topline the family comedy *Last Man Standing* (opposite Nancy Travis) for ABC.

PATRICK WILSON
$100,000+
The *Little Children* star is a prime example of a film actor who doesn't headline movies but always turns in strong performances. Now he's topping *A Gifted Man* (with Jennifer Ehle)—and getting $100,000-plus an episode.

MARIA BELLO
$125,000
She launched her career on TV, but her run in films like *A History of Violence* helped her attract $125,000 an episode to do the *Prime Suspect* reboot for NBC.



JIM CAVIEZEL
$100,000
Good Lord, Jesus is now in prime time! The star of *The Passion of the Christ* is commanding $100,000 an episode on CBS' *Person of Interest*.

ZOOEY DESCHANEL
$125,000
The gorgeous star of *(500) Days of Summer* will bank around $125,000 per episode on Fox's single-camera comedy *New Girl*.

SARAH MICHELLE GELLAR
$90,000
Buffy's back! And she'll make $90,000 an episode on *Ringer*, which was developed by CBS but ended up on The CW.

Snow White Casting: Size Matters

Several actors have been in talks to play dwarfs opposite Kristen Stewart in the upcoming *Snow White and the Huntsman*—and there's not a little person in the lot. So just how diminutive are these dudes? —*Tanner Stransky*

JONES: YUI MOK/PA PHOTOS/LANDOV; HOSKINS: DAVID FISHER/REX USA; IZZARD: ANDREAS BRANCH/PATRICKMCMULLAN.COM/SIPA PRESS; MCSHANE: IAN WEST/PA PHOTOS/LANDOV; MARSAN: DAVID FISHER/REX USA; WINSTONE: REX USA; BIRDS: RKO RADIO PICTURES/PHOTOFEST; OTHER ANIMALS: EVERETT COLLECTION

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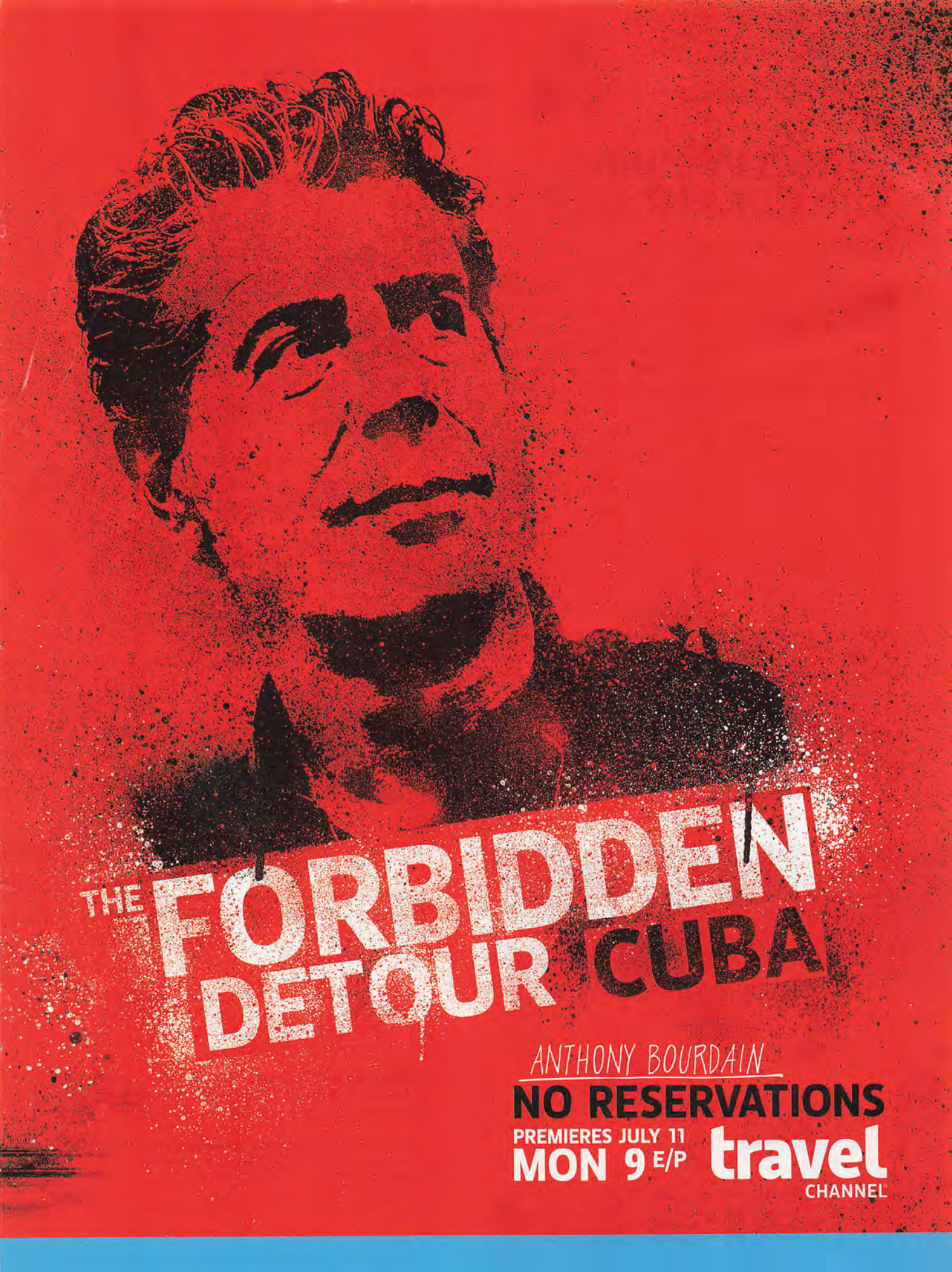
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Who's Winning The Cloud Race?

TECH UPDATE

BEST BUY JOINED the cloud crowd last week, announcing the soft launch of its **Music Cloud** service. And as with so many of the entrants in this relatively new but crowded market—including heavyweights like Amazon and Google—the forecast is looking rather stormy, thanks to impending competition from Apple's eagerly awaited **iCloud** service (due this fall).

For the uninitiated, cloud storage services let consumers upload files—music, video, photos, ebooks, whatever—from a PC, smartphone, or tablet to far-flung servers that can be accessed anywhere. The biggest appeal for most users is the ability to store, access, and stream their entire music collection. (Think of it as a jukebox in the sky.) So what gives iCloud an edge over Music Cloud, Amazon's **Cloud Drive**, or Google's **Music Beta**? Those services haven't locked down licensing agreements from the major record labels, meaning that new users will have to manually upload their music library to their digital "locker" in the ether, a process that can take days or even weeks. But Apple's **iTunes Match** software ($25 a year) will scan your song library and then upload only the songs that don't already exist in Apple's own ginormous 18-million-strong song catalog, making the entire process near-instantaneous.

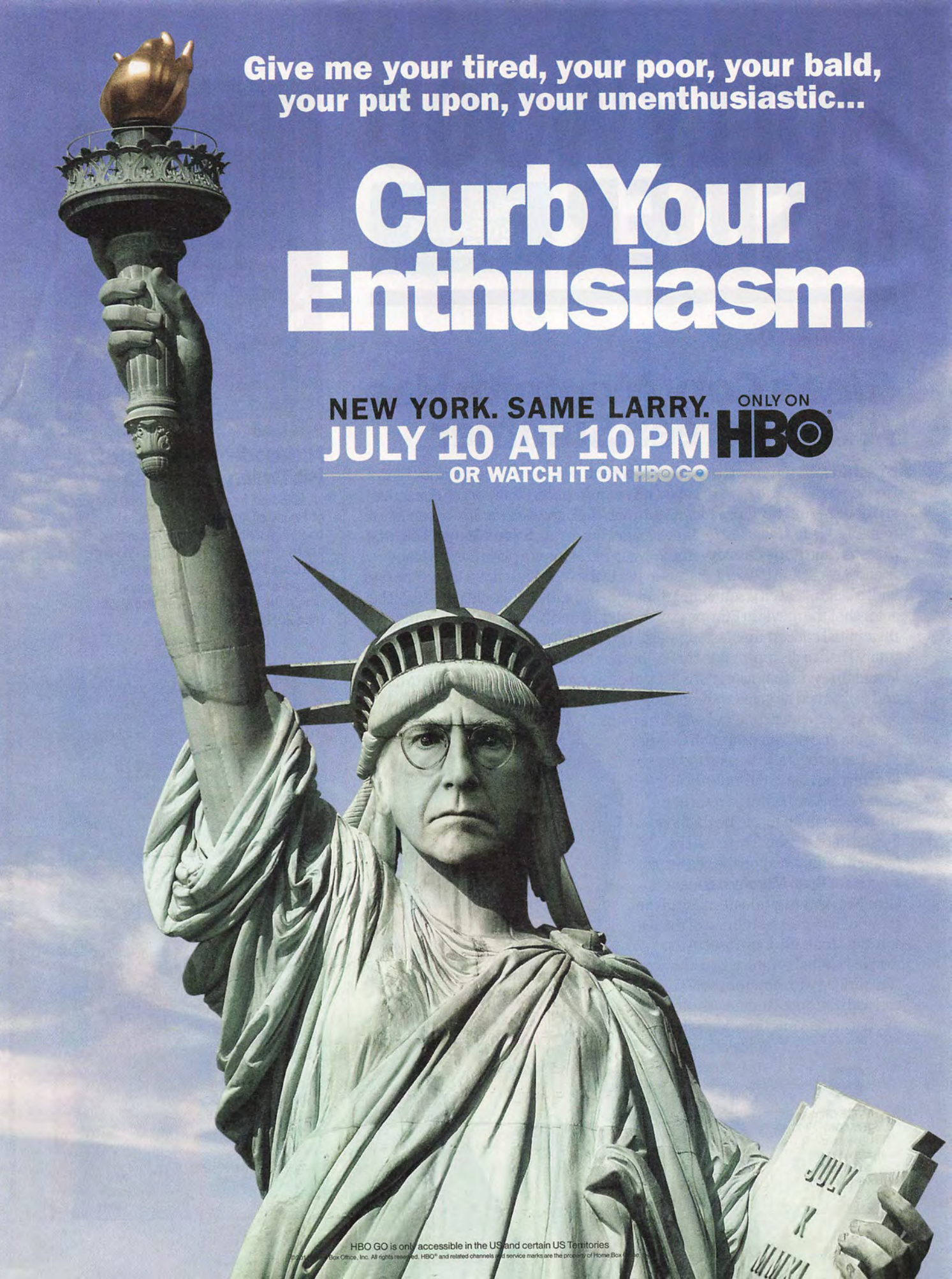
In fact, the biggest threat to iCloud isn't a cloud service at all. It's beloved **Pandora Radio** (which has raked in a couple hundred million bucks since its June IPO). While iCloud and its competitors allow subscribers to access their own music on the go, Pandora offers up all of its music collection (about a million songs and growing) instantly and free. And that price tag may just be enough to give it an edge. —*Jon Chase*

DAN SNIERSON'S HIT LIST

- **On *Keeping Up With the Kardashians*, Kim gets X-ray of butt to prove it's implant-free** Really looking forward to next week's brain scan.
- **Lindsay Lohan shoots commercial under house arrest** How much you wanna bet that she still showed up late?
- **Katy Perry: "I started praying for [breasts] when I was, like, 11"** Amen.
- **Tobey Maguire sued by swindled clients of felon who allegedly paid the movie star more than $300,000 in underground poker winnings** Figures. Everyone's always jealous of his Spidey cents.
- **Lauren Conrad writes articles for *Forbes*** With just a few tweaks, that "Why I'm Obsessed With Silver Charm Bracelets and Twill Dresses" column for *Seventeen* becomes a "Why I'm Bullish on Precious Metals and Cotton Futures" think piece.
- **Thousands of fans at Earth, Wind & Fire concert in Chicago sent home due to storm** Said the members of 3 Inches of Blood to their manager backstage the next night: "Can you check the forecast one more time before we head out there?"
- **Shia LaBeouf says he and Michael Bay got in fight on *Transformers* set when the actor tried to play Feist ballad to get in mood for pivotal scene** Please. Everyone knows Bay is Team Belle & Sebastian.
- **Prince knocks digital music: "You're getting sound in bits. When you play it back, you can't feel anything. We're analog people, not digital"** Says a glyph symbol.
- **Axl Rose has "three albums of really amazing" songs "up his sleeve," says Guns N' Roses guitarist DJ Ashba** The ones up his kilt? Don't ask.

Cloud illustration by JESSE LENZ; Hit List illustration by JOHN UELAND

JOE MANGANIELLO; JOHN P. JOHNSON/HBO; ALEXANDER SKARSGARD: STEVEN LIPPMAN/HBO; STEPHEN MOYER. DOUG HYUN/HBO; KARDASHIAN: JASON LAVERIS/FILMMAGIC.COM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/ JAMES HIBBERD AND LYNETTE RICE /

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Movies

Glee's Cory Monteith Has A Big-Screen Summer

BY THE TIME summer is over, **Cory Monteith**, who plays nice-guy jock Finn Hudson on *Glee*, will have wrapped his second concert tour for the Fox series and appeared in two films, *Monte Carlo* (out July 1) and *Glee the 3D Concert Movie* (out Aug. 12). In *Monte Carlo*—a teen comedy starring **Selena Gomez**, **Leighton Meester**, and **Katie Cassidy**—the 29-year-old Monteith plays Cassidy's boyfriend, Owen, and is one of the few males in the flick. "Just how I like it," he says with a laugh. "Owen is someone I think the *Glee* audience could relate to." The actor shot the movie in Europe shortly after he and his fellow Gleeks wrapped their initial concert tour last summer. "I gotta say, I took almost every opportunity I had to disappear and travel," he says. "I saw 10 countries in a month." Monteith says his ultimate goal is "to make the transition from television to film," and to that end he's currently developing a "workplace-caper comedy," which he plans to star in and produce for 20th Century Fox. The actor is also hoping to squeeze in a starring role in the indie thriller *Somebody Else* before he returns to the *Glee* set in August to begin shooting the third season. This could be Monteith's final year on the Fox hit, as co-creator **Ryan Murphy** has made it clear he wants to graduate many of the show's characters by the end of the season. But Monteith doesn't seem too worried about his future. Says the actor, "I'm thrilled with how the show's done and with the opportunities it's provided me, but at the same time I'm excited about doing other things."

—TIM STACK

Glee's Cory Monteith

EW

MORE ON EW.COM
Updates at *insidetv.ew.com* and *insidemovies.ew.com*

House of Anubis

TV

Nickelodeon Renews Its Hit Tween Telenovela

Nickelodeon has ordered a second season of *House of Anubis*, a telenovela about boarding-school students that averaged nearly 3 million viewers during its winter 2011 run. Production on the next 45 episodes begins July 21 in England, where the first season was also shot, for a 2012 return. —*LR*

Deal REPORT

Survivor host **Jeff Probst** has signed on to host a one-hour daytime talk show on CBS starting in fall 2012.

Ben Affleck has cast himself as the lead in his next directorial effort, *Argo*, a thriller about the 1979 Iran hostage crisis.

Tudors star **Natalie Dormer**, who played Anne Boleyn on the Showtime series, will join HBO's *Game of Thrones* as Margaery Tyrell, who is pledged to marry the late King Robert's brother Renly Baratheon.

Bridesmaids' **Wendi McLendon-Covey** will reprise her role as Liz, a possible love interest for David Spade, for at least five episodes when *Rules of Engagement* returns to CBS this fall.

Wendi McLendon-Covey

MONTEITH: VINCE BUCCI/AP IMAGES; *HOUSE OF ANUBIS*: JOEY LAWRENCE/NICKELODEON; MCLENDON-COVEY: ANDREAS BRANCH/PATRICKMCMULLAN.COM/SIPA PRESS

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First LOOK

TV

Mos Def Joins *Dexter*

When the Showtime series returns this fall for a sixth season, there will be plenty of fresh blood, including Edward James Olmos, Colin Hanks, and Mos Def (right, with Michael C. Hall). The rapper-actor, who now goes by Mos, plays Brother Sam, a reformed criminal who runs an auto-body shop. He crosses paths with our resident serial killer when one of his employees comes under investigation. Says executive producer Scott Buck, "Dexter is unconvinced that Brother Sam is a man who found God and changed his violent ways." —*Dan Snierson*

RANDY TEPPER/SHOWTIME

TV

Wedding Bells on *Sons of Anarchy*

Hey, even a bad-boy biker and his porn-star girlfriend deserve a little happiness: Opie (Ryan Hurst) and Lyla (Winter Ave Zoli) will tie the knot in the season opener of *Sons of Anarchy*, which returns to FX in early September. The bride even wears white! But look for a black cloud to threaten the nuptials (also attended by Katey Sagal's Gemma and Ron Perlman's Clay, right). "Last season Lyla had an abortion without telling Opie," Zoli says, "so now it's on her conscience." —*Lynette Rice*

MORE ON EW.COM For additional sneak peeks, go to *ew.com/firstlook*

(THIS PAGE) PRASHANT GUPTA (2); (OPPOSITE PAGE) CLAUDETTE BARIUS

NBC Fall Preview

ADVERTISEMENT

PRIME SUSPECT

new drama

Maria Bello gives us a glimpse into her tough-as-nails character in the new NBC series premiering this fall.

What is the premise?
Jane Timoney is a top detective in the NYPD… She jumps in and has to survive on her own.

Talk about her character…
She's incredibly frank… and doesn't like people who don't live up to that.

First LOOK

MOVIES

Steven Soderbergh's Bold Discovery

Director Steven Soderbergh was watching mixed martial artist Gina Carano (right) fight on TV when he got the idea for the action film *Haywire* (out in January). "I thought, 'Someone should really build a movie around her,'" says Soderbergh. "So I did." Carano portrays a trained operative for a security firm who discovers she's been betrayed by colleagues played by Ewan McGregor, Channing Tatum, and Michael Fassbender. "The key is that this is not all fantasy and editing," says Soderbergh. "She can really kick ass." —*Keith Staskiewicz*

Tell us about her style...
When she comes in, things get shaken up, in good ways and in bad ways.

She has a past?
She has a complicated history with her family and with men... all of this adds up.

What's unique about her method?
She goes from her gut... but she's incredibly intelligent at the same time. When she can balance those two and there's a bit of strategy, she wins.

For more go to nbc.com/prime-suspect

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MONITOR

A Stealth Wedding for Daniel Craig and Rachel Weisz

James Bond has pulled off his most covert mission yet: keeping his high-profile wedding a secret. British stars **Daniel Craig**, 43, and **Rachel Weisz**, 40, have married, a rep for the actress confirms. The debonair couple reportedly wed in a small private ceremony in New York on June 22 in front of just four people: Craig's 18-year-old daughter, Ella; Weisz's 5-year-old son, Henry; and two friends, who served as witnesses. Since the Bond actor and Oscar-winning actress (*The Constant Gardener*) began dating late last year, they have worked hard to keep their relationship out of the public eye. This is the second marriage for Craig, who was married to Fiona Loudon in the early 1990s, and the first for Weisz, who was engaged to *Black Swan* director **Darren Aronofsky** (the father of her son) for five years. Craig and Weisz will portray a husband and wife in the mystery thriller *Dream House*, which is due in theaters Sept. 30. —GRADY SMITH

Rachel Weisz and Daniel Craig in *Dream House*

ENGAGED

Neil Patrick Harris, 38, revealed his engagement to David Burtka following the passage of the Marriage Equality Act in New York. The couple proposed to each other more than five years ago.... *Grey's Anatomy* actress **Sara Ramirez**, 35, and Ryan Debolt are engaged.

Missy Elliott

SPLITS

George Clooney, 50, and actress **Elisabetta Canalis**, 32, have broken up after dating for two years.

AILING

Rapper **Missy Elliott**, 39, revealed on June 23 that she was diagnosed with Graves' disease in 2008 but has since gotten it under control with treatment.... Singer **Glen Campbell**, 75, announced June 22 that he will be retiring after performances this fall due to Alzheimer's disease.

COURTS

A Michigan law firm has filed a class-action suit against **Lady Gaga**, 25. At issue is whether all of the money she raised for Japan earthquake relief made it to the victims.... On June 27, the Supreme Court struck down a California law banning the sale of violent videogames to minors. The court also ruled against the heirs of **Anna Nicole Smith** on June 23, denying their claim to $88 million of Smith's late husband J. Howard Marshall II's estate.... A lawsuit filed May 31 claims that **Tobey Maguire**, 35, must return more than $300,000 that he allegedly won from a hedge-fund manager who bet his clients' money in a series of poker games.

DEATHS

Comic-book artist **Gene Colan**, 84, died June 23 in New York City after a battle with cancer and liver disease.... CNN sports anchor **Nick Charles**, 64, passed away June 25 in Santa Fe from bladder cancer. —*Keith Staskiewicz, with additional reporting by Stewart Allen*

BIRTHDAYS

Tom Cruise, 49
JULY 3

Jaden Smith, 13
Kevin Bacon, 53
JULY 8

Sofia Vergara, 39
JULY 10

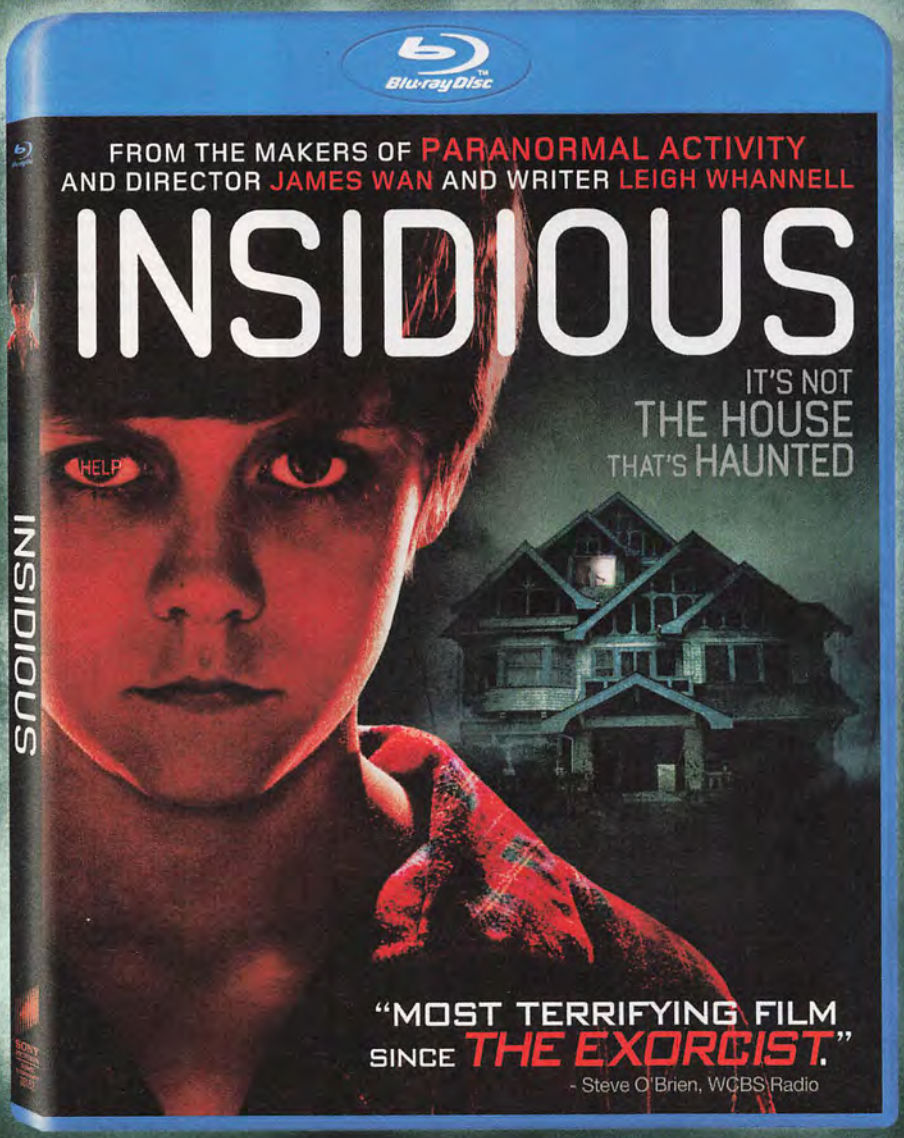
Harrison Ford, 69
JULY 13

DREAM HOUSE: GEORGE KRAYCHYK; ELLIOTT: DENISE TRUSCELLO/WIREIMAGE; CRUISE: ANNA GREGG/SPLASH NEWS

FROM THE MAKERS OF PARANORMAL ACTIVITY
COMES THE

"most terrifying film since *THE EXORCIST*."

-Steve O'Brien, WCBS Radio



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- Rennie Dyball, *People*

"*Insidious* will follow you into your nightmares."
- Mark L. Miller, *Ain't It Cool News*

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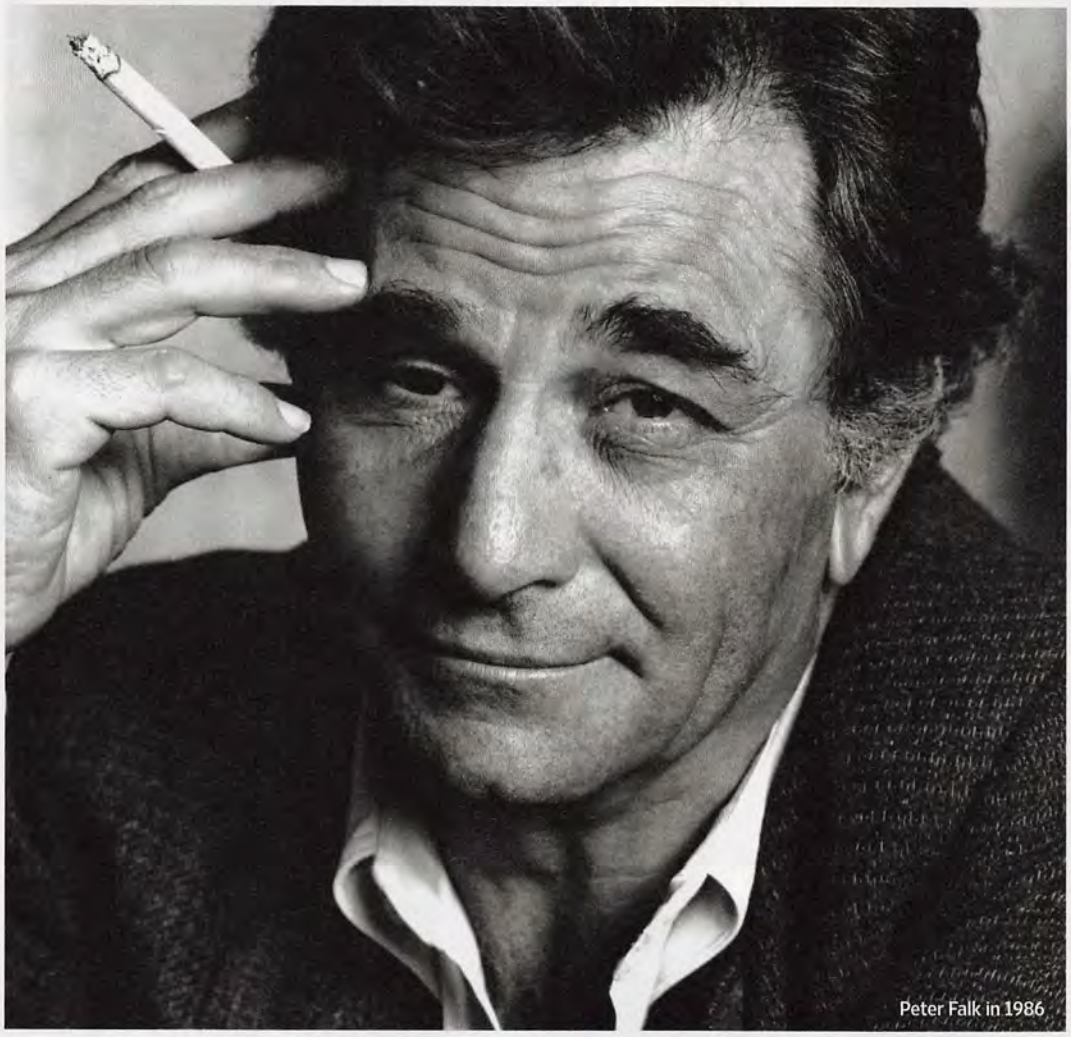

Peter Falk in 1986

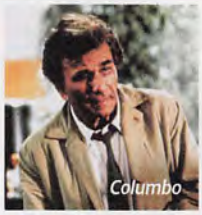
1927–2011

Peter Falk

Peter Falk was a master at exits. In fact, he would sometimes make several of them during a single scene, especially when playing Lieutenant Columbo, the bumblingly brilliant 1970s TV detective that will always be the actor's best-remembered role. Columbo would be halfway out the door, hover for a perfectly timed beat—"There's just one more thing," he would mumble, tapping a finger to his forehead—then turn back to unravel the mystery of the week by pointing to a tiny overlooked clue. Part of the fun was watching the villains realize they'd been undone by a guy who looked like a bum and talked like he had "borrowed **Marlon Brando**'s chewing gum," which is how *The New York Times* once described his gravelly voice.

Falk died on June 23 in Beverly Hills, at age 83, reportedly after a long struggle with Alzheimer's. But even before he slipped into Columbo's wrinkly raincoat (the show ran until 1978, with the character coming back for several TV movies), he'd already built a remarkable career for an actor who was only about 5 foot 6 and had a glass eye. Falk was nominated for an Oscar in 1960 for his role in *Murder, Inc.*, and nominated again in 1961 for **Frank Capra**'s *Pocketful of Miracles*. He played a cabbie in the 1963 classic *It's a Mad, Mad, Mad, Mad World*, and sang with the Rat Pack in 1963's *Robin and the Seven Hoods*. But the role that became his signature was the gumshoe with bad posture and the stubby cigar. "Being chased by Columbo is like being nibbled to death by a duck," Falk once said. For the audience, however, watching him play Columbo was one of the most enjoyable teases on TV. There was something about his down-to-earth demeanor that made Falk irresistible in the role. And it's what makes his final exit so sad for so many fans. —BENJAMIN SVETKEY

The Essential Peter Falk


Columbo

COLUMBO
(1971–78) With his rumpled raincoat and knack for asking one last question on his way out the door, Falk's disheveled TV sleuth became an American icon...and the role of a lifetime.

A WOMAN UNDER THE INFLUENCE
(1974) Gena Rowlands steals the spotlight as a wife teetering on the edge of sanity, but as her long-suffering husband, Falk delivers one of his finest and most subtle performances.

THE IN-LAWS
(1979) Falk and Alan Arkin team up for one of the dizziest, fizziest screwball comedies of the '70s, playing mismatched fathers of a bride and groom on the eve of their wedding.

WINGS OF DESIRE
(1987) What is Falk doing in an arty black-and-white Wim Wenders film? Playing a gruff former angel named Peter Falk, of course. A performance as sweet as it is unlikely.

THE PRINCESS BRIDE
(1987) If you're a child of the '80s, chances are it's Falk's role as a kindly, storybook-reading grandfather that you remember, not Columbo. Either way, that memory is a fond one. —*Chris Nashawaty*

The Princess Bride

FALK: DEBORAH FEINGOLD/CORBIS; COLUMBO: MO-SPECTOR/KIPA/CORBIS

Guest COLUMN

BY DENIS LEARY
→ ACTOR, WRITER
Rescue Me

THE DENNYS

The co-creator and star of FX's *Rescue Me* combats his series' lack of Emmy love by creating his own awards show. *And the Denny goes to...*

WELL, IT'S ALMOST EMMY TIME AGAIN, or as I like to call it, Put On a Tux and Watch Tina Fey Talk Night. I love Tina and her costar Alec Baldwin, but between the two of them they have enough Emmys to outfit all the other Baldwin brothers plus every guy named Alec in the tristate area. I'm 0 for 4 at the Emmys and 0 for 2 at the Golden Globes—which means I'm batting .000 at awards shows, well below baseball's Mendoza Line (so-named for shortstop Mario Mendoza's lifetime batting average of .215, and a bellwether for futility). But I'm okay with that. I lost to great actors like Kiefer Sutherland and James Spader and Ian McShane, and I got to smoke cigarettes with Mickey Rourke and Anjelica Huston and accidentally step on Sandra Bullock's dress and get a hug from Kate Hudson (which left residual glitter) and shoulder-bump Steve Carell—which transferred residual Kate Hudson Residual Glitter from me to him, which may be why he hasn't come near me since. He probably asks people, "Why does Willem Dafoe wear women's makeup?"

I have actually won a couple of showbiz trophies. In 1996 I won a CableACE award for directing a movie on Showtime. Several weeks later, the CableACE Awards were canceled. Then I won a Blockbuster Entertainment award for *The Thomas Crown Affair*. Shortly thereafter the Blockbuster Awards were "abolished"—which sounds way worse than canceled. Usually they only abolish really, really bad things—like slavery. Or Vanilla Ice. So I get why Emmy voters don't want me to win: They don't want the Emmys discontinued. Apparently I am the Human Mendoza Line of Hollywood. If I win an award, the award almost immediately ceases to exist. There are too many damn showbiz awards. Actors, writers, designers, rock stars, athletes, and even inbred, blow-dried dogs have their own shows. So I'm starting *my* own: the Dennys. It features no glitter, no glamour, no douchey actors who spend eight hours grooming their facial stubble so it looks like they didn't spend four minutes shaving. It's for real people doing real things.

→ BEST DRAMA Navy SEAL Team Six. These guys make us fake Jakes on *Rescue Me* look like the Bangles at a baby shower. Capture and kill the world's most wanted terrorist? Under dark of night in the middle of a Pakistani neighborhood? In a compound chock-full of who knows how many guards and guns? No problem. Be back in 40 minutes. Takes me 40 minutes just to get out of bed. Navy SEAL Team Six guys don't have stubble on their chins. They have extra testicles.

→ BEST SUPPORTING ACTOR Navy SEAL Team Six dog. Yeah, they had a dog. A bomb-sniffing dog that wore ballistic body-armor. This dog has bigger cojones than I do—and he had his removed in 2008.

→ BEST COMEDY The gay-marriage debate. Because there isn't one. We have couples who want to legally declare their devotion to each other, raise children in loving households, *and* are willing to fight for their country? How much more American do you want them to be? Do they need to gain 40 pounds of belly fat and wear black socks with sandals and buy tickets to see Jimmy Buffett? One day soon you will have a gay family living next door. And their kids will be better dressed, better behaved, and *waaay* better dancers than your kids.

→ LIFETIME ACHIEVEMENT AWARD Yoga pants. I don't do yoga. I don't even understand what yoga is. But there isn't an attractive woman on this planet whose ass doesn't look good in yoga pants. They hug, tug, and fondle the cheeks in such a way that I almost want to follow every pair I ogle into whatever yoga studio they're entering and sign up. I know most shows give lifetime achievement awards to people like Paul Newman. But I guarantee Paul Newman agrees with me about yoga pants. And he's been dead for three years.

→ BEST ACTOR Firefighters everywhere. They act like they are just normal human beings walking around with the rest of us. But, in fact, they have DNA that makes guys like me look like a missing Kardashian sister. We run *out* of burning buildings. They run *in*. And stay in until every single stranger they find is carried out safe and sound. Doesn't matter if you're black or white, gay or straight, sporting yoga pants or a Jimmy Buffett tour T-shirt—they will remove you from harm's way. And I'm more than okay with that. I'm actually in awe. ■

JAMIE MCCARTHY/GETTY IMAGES

The final season of Rescue Me *premieres July 13 at 10 p.m. on FX*

SO LONG, HARRY

After eight films, over $2 billion in box office, and countless moments of cinematic wonder, we reluctantly bid farewell to our favorite boy wizard

LETTERING AND FLOURISH ILLUSTRATION BY **Jessica Hische**

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PHOTOGRAPH BY
Martin Schoeller

Daniel Radcliffe photographed for EW on Aug. 22, 2010, in London

Once upon a time, it was easy to be cynical about the Harry Potter movie franchise. When *Harry Potter and the Sorcerer's Stone* was in production back in 2000, there were those in Hollywood who viewed Warner Bros.' adaptations of J.K. Rowling's novels as "easy money"—as if making blockbuster cinema out of a global kid-lit phenomenon were a simple magic trick. And there were those who believed that telling a single epic story in seven-plus films over the span of a decade was doomed to fail for any number of reasons: The fan base was bound to lose its passion. Quality directors—wary of following another helmer's work—would be hard to come by. And if the adorably precocious British tots on whose slight shoulders the whole costly gambit rested didn't totally crumble from the pressure of becoming overnight superstars, then surely puberty would turn them into awkward, gangly messes. "I, for one, was never worried about that," says Daniel Radcliffe. "Anyone who's seen my father knew I was never going to get too tall. I think we all turned out just fine, actually."

And then some. On July 15, when *Harry Potter and the Deathly Hallows—Part 2* opens, an extraordinary moviemaking venture will come to a close. And while we lack the precognitive powers of Professor Sybill Trelawney, we predict the ending will be a happily lucrative one for what is already the biggest franchise in Hollywood history. The domestic box office after seven films: more than $2 billion. Audience interest has never ebbed. In fact, Potter's grosses surged anew in the wake of the third film, 2004's *Harry Potter and the Prisoner of Azkaban*, a thrilling creative showcase for director Alfonso Cuarón. And thanks to the protective, nurturing environment built by producer David Heyman at Leavesden Studios, a crumbling former airplane-manufacturing plant near London that is as vast and drafty as Hogwarts itself, Daniel Radcliffe, Emma Watson, and Rupert Grint not only survived the franchise but flourished. Watching the three young stars blossom became another windfall of the Potter entertainment experience. Unless you were a Death Eater, it was impossible not to cheer. "It's amazing to me how the development of the kids became the defining story of these movies," says Steve Kloves, who has written every Potter film save one. "We wouldn't be here without Dan, Rupert, and Emma."

True. But the Potter success story is filled with heroes. There are the suits at Warner Bros. (which is, like ENTERTAINMENT WEEKLY, a division of Time Warner) who allowed Heyman & Co. great creative freedom—and practically all the gold in Gringotts Bank. There's Chris Columbus, director of the first two installments, who cast the kids and also hired production designer Stuart Craig to envision and build Harry Potter's richly detailed magic world. There are Columbus' successors in the director's chair, who kept the films relevant to the culture and brought bolder approaches to storytelling in the series. And by the way, Team Potter does prefer the term *series*. "I reject

> *"It comes down to one simple thing:* **SEVEN BRILLIANTLY** *written books."*
> —CHRIS COLUMBUS

> **"HARRY POTTER** *has given me* **EVERYTHING,** *and I suspect it will* **CONTINUE** *to bring me much for years to come."*
> —DANIEL RADCLIFFE

the label of *franchise*. It's the wrong word for this collection of movies," says Kloves. "Jo gave us an ongoing tale, a series of stories that form one larger story. We never had to invent something ridiculous—like Harry fighting Nazis on the moon or something—just to make another film."

But perhaps the most heroic act of all was staying true to Rowling's vision. "Think about it," says Columbus. "If they had cast American actors or put cheerleaders at Hogwarts—and all these hideous ideas were indeed being pitched and discussed at the time—*Harry Potter* would have been one movie, not a series. It would have died." Further proof of how extraordinarily unique the series is: the graveyard of post-Potter page-to-screen fantasies that tried (and failed) to duplicate its success. *Lemony Snicket. Eragon. Legend of the Seeker. The City of Ember*. "It comes down to one simple thing: seven brilliantly written books," says Columbus. "Jo wrote something that never needed to be 'fixed' to be made into movies, just interpreted. With all due respect to those authors, their books just aren't as good."

The Harry Potter phenomenon is not going to disapparate when the final film hits theaters. Rowling's boy wizard has become as entrenched in the global pop firmament as Luke Skywalker, Batman, and Mickey Mouse. Toys, DVDs, a one-year-old theme park in Orlando, the ambitious new website Pottermore, developed by Rowling herself (see sidebar), and, yes, the books will keep the brand alive for generations. For the young man whose boyish face will always be attached to this iconic enterprise, there is nothing but gratitude. "Harry Potter has given me everything," says Radcliffe, "and I suspect it will continue to bring me much for years to come. I'll always be grateful for it." Have we seen the last of Harry at the cineplex? Some Potterphiles dream of future stories suggested by the epilogue to *Harry Potter and the Deathly Hallows*, a series that—SPOILER ALERT!—might be dubbed *Harry Potter: The Next Generation*. But Potter's cinematic stewards are fairly certain that this eighth film will be the last. "I know I wouldn't want to do *Harry Potter Goes to Business School*," says Heyman. "At least, not unless Jo writes it." Actually, after generating billions of dollars in revenue, Harry Potter could probably *teach* business school. ■

BY **JEFF JENSEN**

ROWLING: NICK SADLER/STARTRAKSPHOTO.COM

J.K. ROWLING'S NEW POTTER PROJECT

The scoop on Pottermore, the author's soon-to-launch interactive website

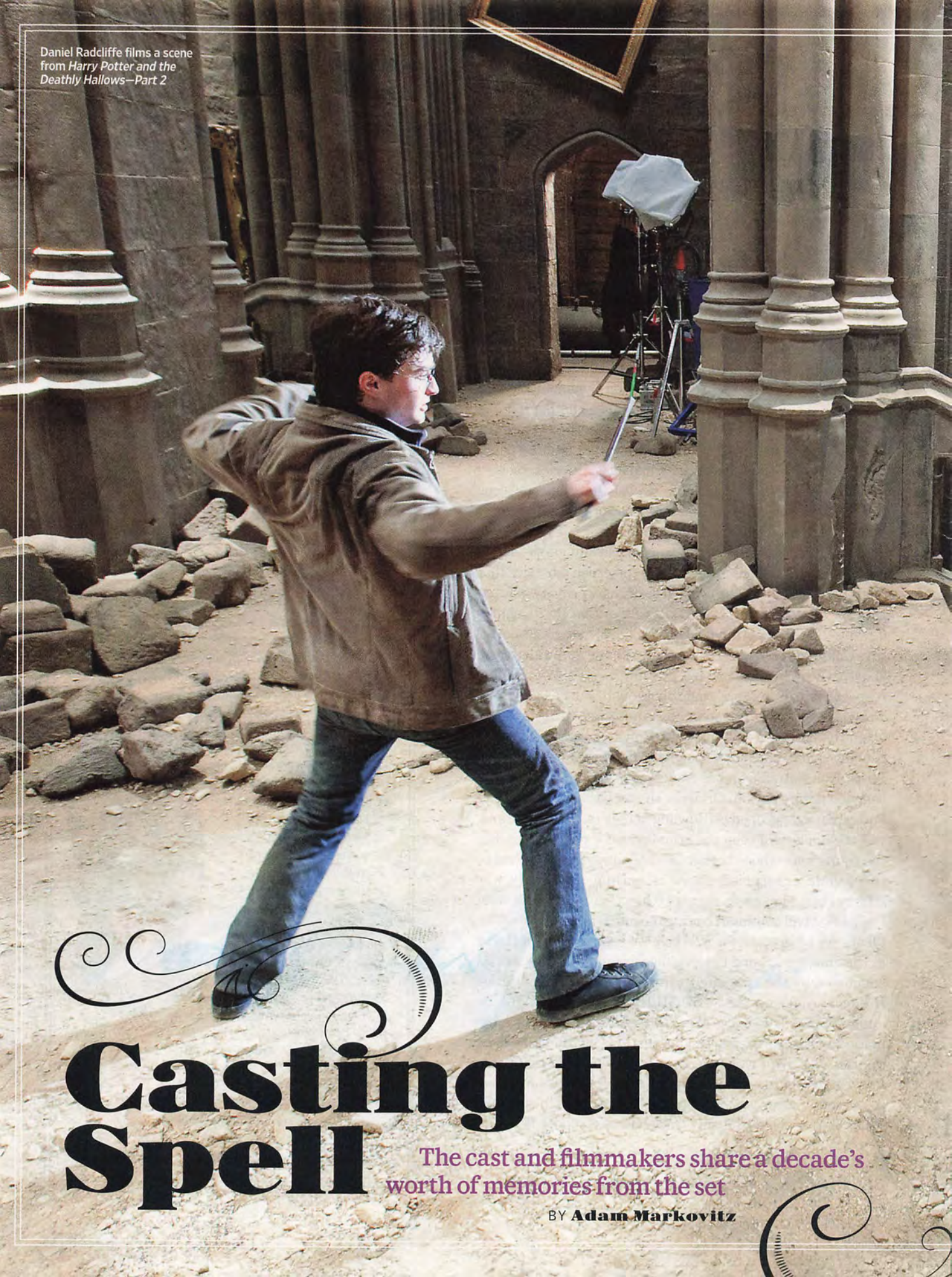
Pottermore.com

ON JUNE 23, with the kind of pomp and circumstance befitting the Quidditch World Cup, author J.K. Rowling unveiled Pottermore.com, a vast interactive online supplement to her epic seven-book series.

The site will add fresh life to the saga with Web-only features and 18,000-plus words of new and previously unpublished material written by Rowling herself on the characters, places, and objects of the Potter world. The extras include a treatise on the difference between wand woods, the backstory of Minerva McGonagall, and an extensive questionnaire designed by the author to place each reader in one of Hogwarts' four houses Sorting Hat-style.

Pottermore will launch in October with bonus material for *Harry Potter and the Sorcerer's Stone*, but a sneak peek will be available to one million lucky winners of an online scavenger hunt that begins July 31—Harry's birthday (details of the contest are still to come). Though the site itself will be free, Pottermore will also be the exclusive place to purchase ebook versions of Rowling's novels—which will finally be available starting in October (for multiple devices), with royalties shared by Scholastic and the series' non-U.S. publishers. While the movie franchise may be ending, Rowling seems committed to keeping Harry's magic sparking for a good long time. —*Adam B. Vary*

J.K. Rowling



Daniel Radcliffe films a scene from *Harry Potter and the Deathly Hallows—Part 2*

Casting the Spell

The cast and filmmakers share a decade's worth of memories from the set

BY **Adam Markovitz**

"Rubbish." That was producer David Heyman's first reaction to the long-winded title of *Harry Potter and the Philosopher's Stone*, a children's book by an unknown 32-year-old author named J.K. Rowling that landed on his desk in 1997. Luckily for Muggles around the world, Heyman was quickly bewitched by the story and brought the project to Warner Bros., where—under the Americanized title *Harry Potter and the Sorcerer's Stone* (2001)—it became the first chapter of the most lucrative movie series ever. It all started with a fateful meal...

PART I
The Beginning

DAVID HEYMAN, Producer I first met Jo [Rowling] the day after a big publishing party. It was clear she had "enjoyed" herself a little too much and was feeling worse for wear. She was pushing the food around on her plate and not keen on eating it. I remember a woman who was quite self-possessed, very friendly, and much younger than I had expected. She was as excited as I was about turning Harry Potter into a film.

With kid-friendly blockbusters such as Home Alone *and* Mrs. Doubtfire *on his résumé, Chris Columbus was on the producers' short list to direct the movie. But he wasn't the only A-list filmmaker enchanted by the series.*

CHRIS COLUMBUS, Director of the first two films By the time I finally picked up the books, Steven Spielberg was attached to direct the movie. When he decided not to, I called my agent and said I would love to do it. She said, "Yeah, you and 45 other directors."

HEYMAN Jo and I admired Terry Gilliam, but he would have made the studio a little less comfortable. They wanted someone that had no doubt or risk. Chris is just a fantastic director of family entertainment.

By July 1999, the first three Harry Potter books had earned millions of fans world-

(PREVIOUS SPREAD) JAAP BUITENDIJK; (THIS SPREAD) PETER MOUNTAIN (3)

Radcliffe (center left) and his Hogwarts class gather in the Great Hall during a scene from 2001's *Harry Potter and the Sorcerer's Stone*

Radcliffe films the Quidditch match in *Harry Potter and the Chamber of Secrets*

Rupert Grint, Radcliffe, and director Chris Columbus map out a scene from *Sorcerer's Stone*

*wide. The daunting task of adapting the first book to film went to Rowling-approved scribe Steve Kloves (*The Fabulous Baker Boys, Wonder Boys*), who would go on to pen seven of the eight movies.*

STEVE KLOVES, Screenwriter I was writing the story not knowing the end. [Jo] would set me straight on some decisions or give me hints so I could stay on the right course.

The filmmakers then faced the Hagrid-size job of casting the kids who would bring Harry and his cohorts to life. Daniel Radcliffe and Rupert Grint, both 11, and Emma Watson, 10, became the envy of every young actor when they landed the roles of Harry, Ron, and Hermione.

JEFF ROBINOV, Warner Bros. president Chris Columbus gets a lot of credit—he cast those kids.

COLUMBUS We had thousands and thousands of videotapes of kids from all over the country. I got this DVD of Daniel Radcliffe in [the 1999 BBC movie] *David Copperfield*. There was something about him that cemented in my mind: This is the kid that should be Harry Potter.

DANIEL RADCLIFFE, Harry Potter When they first approached us, my parents were told that whoever got the part would be signing on for six films—that were going to be filmed in Los Angeles. [*Production later moved to the U.K.*] My parents felt that that would be far too big a disruption to my life. [Months later] my father and I went to see this play *Stones in His Pockets*. And I became keenly aware that I was being stared at by some guy sitting a couple rows away. It was...odd. Then he came up during the intermission and introduced himself. It was David Heyman. They had not yet cast Harry. And from there, we began to talk.

COLUMBUS There were certain people who didn't think Dan was perfect for the part. We had committees—a total of 30 people, between us and the studio—who were looking at these screen tests. When Jo saw Dan, she said, "That's how I always imagined Harry would look like."

RUPERT GRINT, Ron Weasley When I read the books, I always said, "If they made the movie, I could be Ron."

COLUMBUS When Rupert walked into the

Radcliffe (with Emma Watson) jumps behind the camera on the set of 2004's *Harry Potter and the Prisoner of Azkaban*

room, we all thought, "Well, there's Ron." He just had that Weasley quality. And Emma was just this precocious, bright 10-year-old. She *was* Hermione. Did we have the vision and foresight to know they would develop into these incredible actors and stars? No. That's just pure dumb luck.

TOM FELTON, Draco Malfoy The very first audition, they just lined us all up and asked us which bits of the book we were looking forward to in the film. I hadn't read the book, so I said the same as the guy next to me—which Chris Columbus saw through in a heartbeat. I think my ability to lie was half the reason I was offered Draco.

MATTHEW LEWIS, Neville Longbottom At my audition, I was given a ticket stub that said I was number 743 in the queue. We waited four and a half hours. My mom was like, "Can we go now? I will buy you a McDonald's if you wanna go." I was such a huge fan of the books, I said I wouldn't leave.

HEYMAN Richard Harris had told us no when we initially asked him to play Dumbledore. But when his granddaughter said she would never speak to him again if he didn't take the part, the choice was a very easy one for him to make.

ROBBIE COLTRANE, Hagrid It was in the papers before I ever knew anything about it. My son and his pals said, "[J.K. Rowling says] you're playing Hagrid."

Filming on Harry Potter and the Sorcerer's Stone *began in October 2000 at England's Leavesden Studios, a converted WWII aircraft factory that would house such sets as Hogwarts, the Weasley Burrow, and Hagrid's hut for the next decade.*

IAN HART, Professor Quirrell Usually [on a film set] when you open a door, behind it is some steel and maybe some pipes. But they built the Potter sets so that if you opened the door to one room, it went to the next room. On days when I didn't have anything to shoot, I'd just wander around and discover new rooms.

JULIE WALTERS, Mrs. Weasley The knitting machine that knitted itself—that was actually a machine that knitted itself. Lots of things that people thought were some kind of camera trick actually worked.

EMMA WATSON, Hermione Granger One of the hardest things about working in Leavesden was that people always needed to know where you were. Especially when I was younger, that used to drive me nuts. So I used to hide from the assistant directors, who were given the task of knowing my whereabouts every single moment of the day. There was an orchard, a line of apple trees, on one part of the grounds. I would go down and walk around there. Those poor ADs! They must have had nervous breakdowns whenever I would disappear.

Among his many challenges—capturing Rowling's whimsy, appeasing fans,

"I DON'T THINK *what I was doing in the first two films could really be called* **ACTING."**
—DANIEL RADCLIFFE

MURRAY CLOSE

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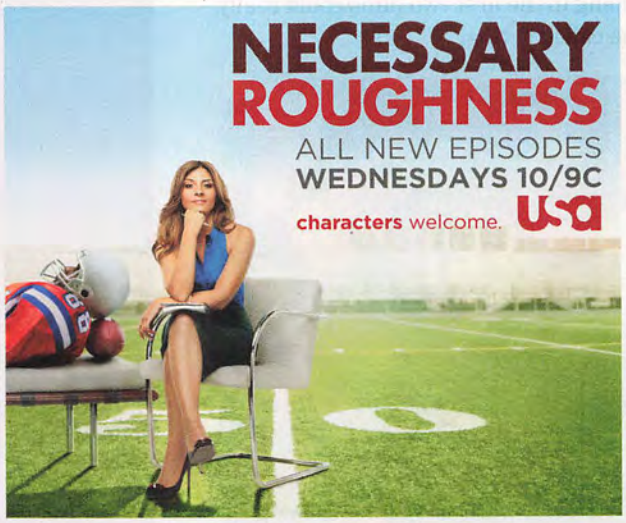

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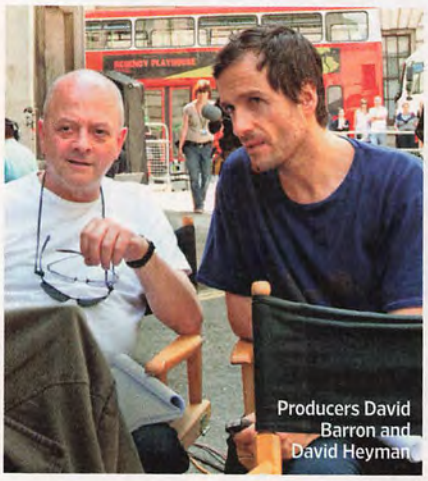
organizing a cast of hundreds—the greatest for Columbus may have been coaching his young, inexperienced stars.

COLUMBUS In terms of getting what the performances needed from them, it was the Chris Columbus School of Acting, which I haven't opened up since.

RADCLIFFE I don't think what I was doing in the first two films could really be called acting.



Producers David Barron and David Heyman

GRINT The first few films, I don't think I took it that seriously, to be honest. I just read my lines and had fun, really.

HART Kids that young can only be worked for, like, 40 minutes [at a time]. So you shoot all their footage, and then they turn the camera around to you and you only get one take. It's almost like you're doing theater.

ALAN RICKMAN, Severus Snape I'd arrive on the set in full costume and makeup as Snape. There's something about that costume, and putting in the black lenses and putting on the wig. I was very aware that they were confronted by the Snapeness of me—and so it took a while for them to know that there was somebody else underneath it all.

Released on Nov. 16, 2001, Harry Potter and the Sorcerer's Stone *broke box office records, grossing more than $974 million worldwide. The series' second chapter,* Harry Potter and the Chamber of Secrets, *began production three days later. Despite the nearly back-to-back schedule, Columbus and others noticed their young actors' growth—both physical and professional.*

RICKMAN I'd shoot for eight weeks, and then eight months would go by, and [I'd

Radcliffe and Watson hang during a stunt sequence for *Azkaban*

Alfonso Cuarón directs Grint in *Azkaban*

come back and] they'd all be a foot taller. And God knows what had gone on in their lives in that period! [*Laughs*]

WALTERS One day Chris Columbus said he had just been in the cutting room, and he'd seen Rupert go into the invisibility cloak talking [*high-pitched*] like this and come out talking [*gruffly*] like this!

GRINT I recently saw my screen test again when they put the footage on one of the DVDs. I can't believe how much I've changed. My voice! So young.

COLUMBUS You'll notice the first couple movies were full of cuts. We don't stay on the [child] actors for a long time. We couldn't!

KENNETH BRANAGH, Gilderoy Lockhart In the middle of [*Chamber of Secrets*], I went off to play Shakespeare's Richard III in the theater. So for three or four months beforehand, I was learning the lines during my [downtime]. Dan would come up and say, "Can I test you on them?" That was kind of a sight: small, enthusiastic Dan Radcliffe testing hunchback, bouffant Kenneth Branagh doing *Richard III* while we waited for the next part of the Quidditch match to be ready.

JASON ISAACS, Lucius Malfoy By the time I arrived on the second film, the kids were more than a match for me. I remember on my first day improvising a line around Daniel: "Let us hope Mr. Potter will always be around to save the day." And he stepped forward and stared me down and said, "Don't worry, I will be." It just sent a chill right down me.

PART II
Potter Finds Its Voice

By 2002, the world was under Harry's spell. Chamber of Secrets *banked a Gringotts-breaking $878 million worldwide, while Rowling's first four books took up residency at the top of best-seller charts. But Columbus surprised fans by leaving the director's chair, and Alfonso Cuarón, best known for 2001's sexually graphic* Y Tu Mamá También, *came in to helm* Harry Potter and the Prisoner of Azkaban. *Under the Mexican filmmaker's guidance, the series became darker, more complex, and stronger (even if the cast kept its sense of humor).*

COLUMBUS After [shooting] two films of 160 days each back-to-back, it became difficult to even brush my teeth in the morning.

HEYMAN Alfonso helped show us how to tell the story from Harry's point of view, how to put aside the things that had nothing to do with Harry in order to find a cinematic structure. He reoriented the

> "After [shooting] two films of **160 DAYS** each back-to-back, it became difficult to even brush my teeth in the morning."
> —CHRIS COLUMBUS

Radcliffe prepares to take the plunge for a scene in 2005's *Harry Potter and the Goblet of Fire*

Goblet costars Katie Leung and Robert Pattinson

films in a way that allowed us to continue them for many years to come.

WATSON On the first two movies, I was very much a child and had my hand held all the way through it. But Alfonso didn't baby us so much. He expected a lot more. For the first time, I felt, "Oh! I'm an actress. I have a job!"

RADCLIFFE When I worked with Gary Oldman in the third film, I started to see what was possible with acting, and how important it is to be fearless and bold. Because that's what I saw in Gary.

DAVID THEWLIS, Remus Lupin In the Shrieking Shack scene, where it's a *Reservoir Dogs*-type wand standoff with Alan Rickman, Gary Oldman, Timothy Spall, and me, it was hard for us not to laugh, just because we're basically threatening each other with a knitting needle. Obviously you're aware it's going to look awesome when they put in the lightning bolts coming out of it, but you still feel a little silly.

The third film also marked the first appearance of Michael Gambon as Dumbledore. Richard Harris, who originated the role, died of lymphatic cancer in 2002 at age 72.

KLOVES During the last week Richard Harris was alive, he was being taken out of a hotel to the hospital. And he shouted to the people eating at the restaurant: "It was the food!" [*Laughs*] That's how sharp he was at the end.

HEYMAN The passing of Richard Harris was a key moment early in the series. Alfonso looked far and wide to find someone to replace someone as irreplaceable as Richard Harris, and he cast Michael Gambon. What I love about what Michael did, very early on, was give a performance that paid tribute to Richard by adding a slight Irish lilt to his accent, but at the same time made Dumbledore all his own.

One Potter film proved enough for Cuarón. ("I don't want anything to do with filmmaking for a long time," the exhausted director told EW in 2004.) His replacement for 2005's Harry Potter and the Goblet of Fire*? British filmmaker Mike Newell (*Four Weddings and a Funeral*).*

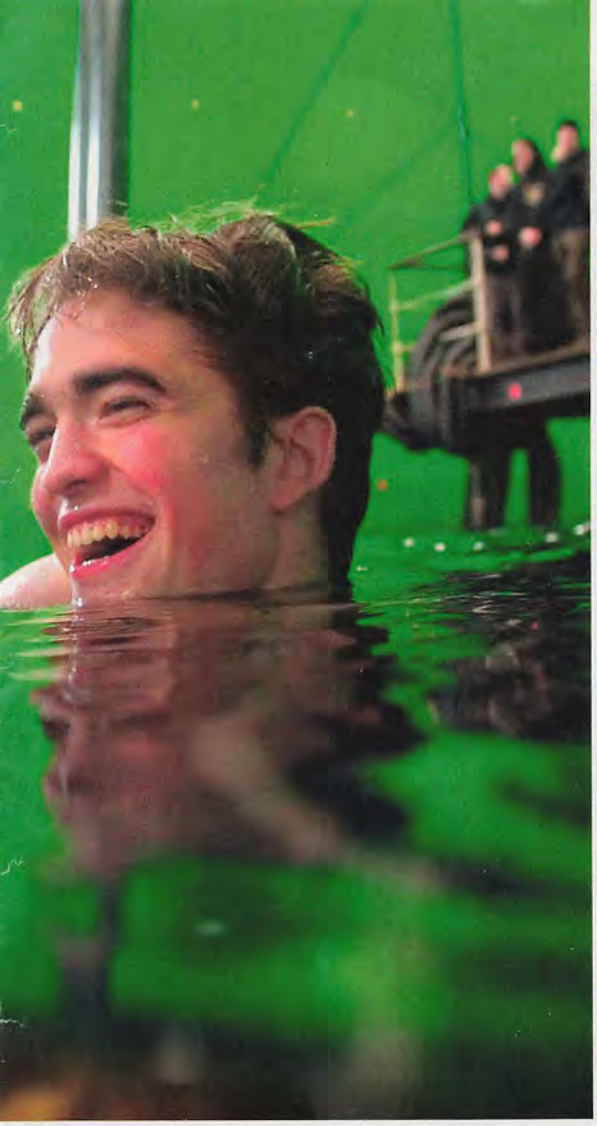
MIKE NEWELL, Director Warner Bros. asked what the movie was going to be like, and I said, "A conspiracy thriller like *Three Days of the Condor*." It wasn't a cute little kiddie story anymore. Danger had been sort of jokey up to that point, but now it was lethal.

LEWIS Even on take 14 or 15, Mike would say, "Put your back into it, you're not doing it," and it was a kick up the ass. I love that.

HEYMAN Mike was our first British director. One of the things I love about the fourth film is that it really feels like you're at a British school, which is what Hogwarts was.

DAVID YATES, Director of the final four films I went to visit the set to get a sense of what I would be dealing with [on *Order of the Phoenix*]. Mike Newell had one crew shooting in one corner of Leavesden and the second shooting in the other—I remember getting sweaty palms watching all of it.

(PREVIOUS SPREAD AND THIS PAGE) BARRON AND HEYMAN: JAAP BUITENDIJK; OTHER IMAGES: MURRAY CLOSE (4)



Radcliffe (front center) with cast and crew members of *Goblet*

Harry Potter and the Deathly Hallows—Part 1 director David Yates and Dobby actress Diane Gibbins

THE CAST OF *HARRY POTTER AND THE GOBLET OF FIRE*: MURRAY CLOSE; YATES AND GIBBINS: JAAP BUITENDIJK

Throughout filming, J.K. Rowling spilled few secrets about the saga's eventual end. The steady release of new books—all global best-sellers—meant that the cast often learned their characters' fates at the same time as the rest of the world.

NEWELL I asked Rowling about the ending. She was not prepared to tell—even to her daughter, who was about 7 or 8 at that stage. Her daughter came into the room [during one meeting] and said, "It's going to be so-and-so, isn't it, Mummy?" And Rowling said, "I've told you that I can't tell you those things, and I don't want you to ask anymore."

RICKMAN I had a conversation with Jo Rowling where she told me one small clue about Snape—which I swore I would never, ever share with anybody. She obviously knew where [the story] was going.

Meanwhile, Pottermania was reaching a fever pitch—and changing the lives of the films' stars forever.

NEWELL By that time, [Dan, Rupert, and Emma] were living a strange, distorted life. They weren't ordinary kids. They had a kind of patina of adultness about them. They had to learn their lines, be on time, be entirely without tantrums. They had to be good, solid, reliable, normal children and at the same time be world stars.

The franchise had become a showcase for many of Britain's finest actors, including Emma Thompson as Professor Trelawney and Ralph Fiennes as Lord Voldemort.

COLTRANE Nobody thought, "Oh, it's just a kids' film." Everyone treated it as seriously as Ibsen.

ISAACS If you look at a call sheet of who is coming to work that day, there's Maggie Smith, Michael Gambon, Alan Rickman, Imelda Staunton... You know you better bring your top game. Everybody, in a fairly British way, was trying to out-act each other. There was a very healthy sense of scenery chewing going on.

HELEN McCRORY, Narcissa Malfoy As soon as there's a moment of silence, we all start overacting and trying to make up for all our subplots that've been cut out. [*Laughs*]

HELENA BONHAM CARTER, Bellatrix Lestrange You know, there's a hell of a lot of British Equity actors who have a complex because they didn't make it into Potter. They never got the call.

> **"NOBODY** *thought, 'Oh, it's just* **A KIDS' FILM.'** *Everyone treated it as seriously as* **IBSEN."**
> —ROBBIE COLTRANE

Robbie Coltrane revs up for 2010's *Deathly Hallows—Part 1*

Barron and Alan Rickman in the Great Hall for *Deathly Hallows—Part 2*

Ralph Fiennes, Helena Bonham Carter, Michael Gambon, and Radcliffe on the set of *Harry Potter and the Order of the Phoenix*

FELTON As a kid, you don't know who these people are you're working with. Alan Rickman was actually one of the few that I was nervous around because I was a massive fan of *Robin Hood: Prince of Thieves*. It took me about five years to muster up a conversation with him.

The final book, Harry Potter and the Deathly Hallows, *shattered publishing records in 2007 when it sold 8.3 million copies on its first day in stores. That year also marked the release of* Harry Potter and the Order of the Phoenix, *with Newell relinquishing his directing wand to David Yates, a largely unknown British director who stayed with the series until its end.*

ISAACS I don't know what David Yates is eating for breakfast, but I want some. Every single shot, he comes up *literally* skipping, I'm not exaggerating. Then he bounces like Tigger as he talks to you.

BONHAM CARTER I call him Skippy.

When Half-Blood Prince *conjured up $934 million globally, Potter overtook James Bond as the most lucrative franchise in film history. The movie also had some of the series' most memorable moments, including Harry and Ginny Weasley's first kiss...*

BONNIE WRIGHT, Ginny Weasley It was a little weird. It's hard to kiss someone you've known for that long, and also on top of that in front of all the cast and crew. But, you know, that's a scene that a lot of people were looking forward to, and we're both actors. I think it went well!

MORE ON EW.COM
For additional behind-the-scenes images from the Potter films and more anecdotes from the cast and creators, go to ***ew.com/harrypotter***

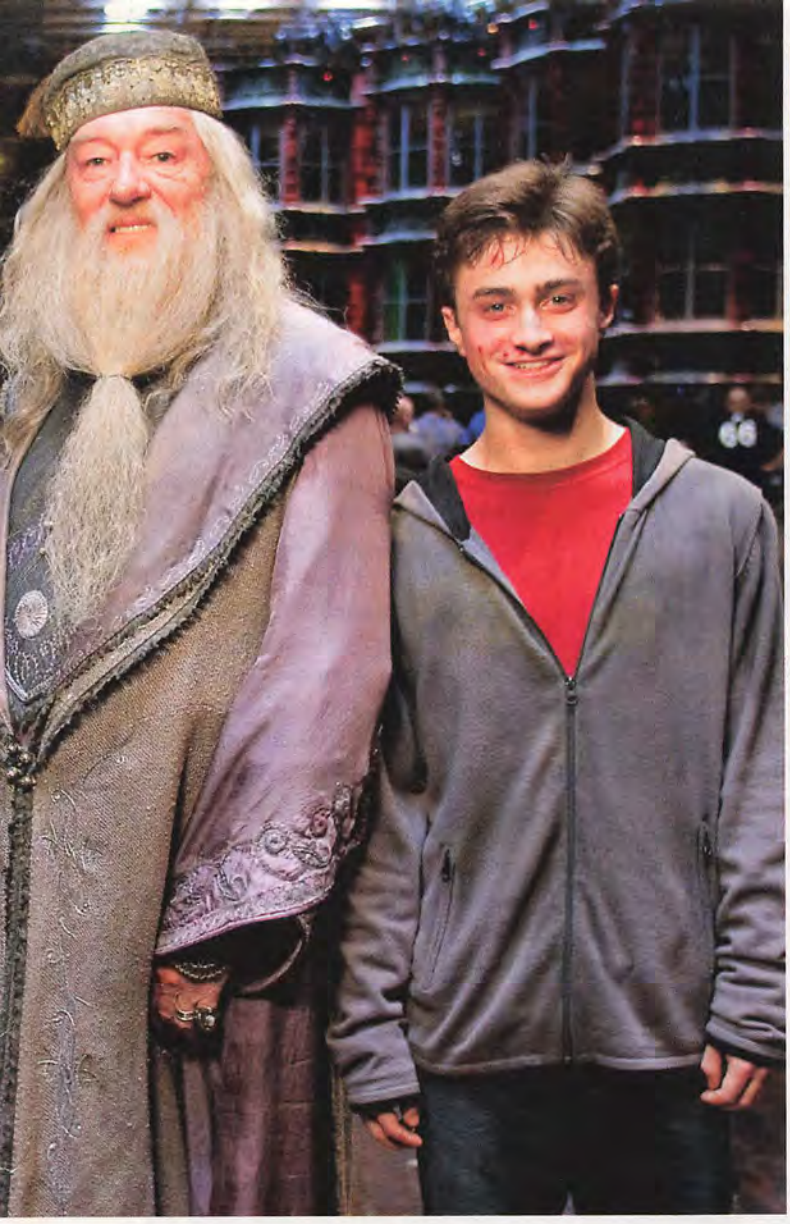
...the death of Dumbledore...

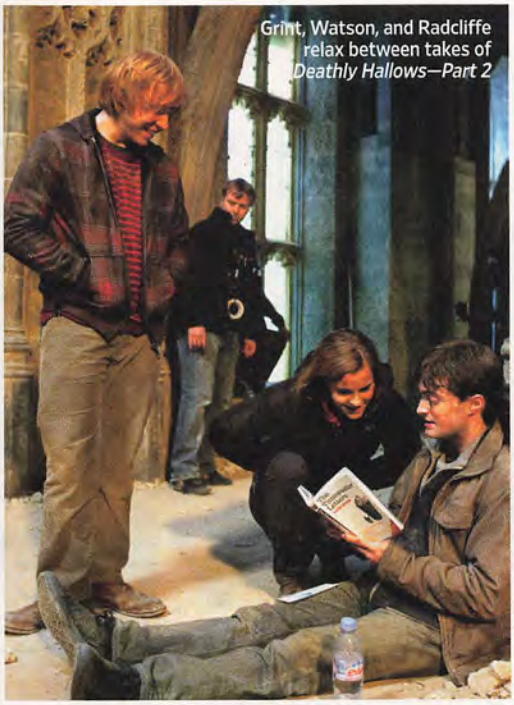
EVANNA LYNCH, Luna Lovegood It was a night scene, and they can be quite exciting to shoot because you're up really late. Everyone was just *not sad.* David Yates was getting quite agitated. He had to remind us, "Dumbledore's dying!" I think they had to put CGI tears in. I remember seeing that scene [in the theater] and thinking, "I didn't actually cry!"

...and the burning of Hagrid's hut by the evil Bellatrix Lestrange.

BONHAM CARTER The *potency* that I felt! Usually you feel like a d---head when you're waving a wand around. I found it very funny that before walking off set, you were always asked by the prop man to relinquish your wand, as if it *did* work. Like, has anyone told him it's actually just a stick?

COLTRANE, BARRON AND RICKMAN: JAAP BUITENDIJK (2); FIENNES, BONHAM CARTER, GAMBON, AND RADCLIFFE: MURRAY CLOSE





Grint, Watson, and Radcliffe relax between takes of *Deathly Hallows—Part 2*

JAAP BUITENDIJK

"**EVERYBODY,** *in a fairly British way, was trying to out-act* **EACH OTHER.** *There was a very healthy sense of scenery chewing* **GOING ON.**"
—JASON ISAACS

PART III
Harry's Final Adventures

When Harry Potter and the Deathly Hallows—Part 2 *opens on July 15, it will represent the end of a decadelong cinematic adventure that is unparalleled—in scale or success—in Hollywood history.*

WARWICK DAVIS, Professor Flitwick & Griphook When we started the first film with the kids, I could basically look them in the eyes. Now they tower above me.

McCRORY My favorite moment was when we were just about to do one of the great big [finale] scenes. Tom Felton was sort of psyching himself up for his big moment. I said to him, "Are you all right?" He said, "Oh, yeah. I've waited for this moment my whole life." And I looked at him and realized he wasn't f---ing about. My God, he's been playing this part since he was a little boy, and now he's a young man. Of course he's been waiting for it his entire life!

The film's cast and crew all bade farewell to Hogwarts in their own way.

WATSON In the middle of shooting *Deathly Hallows*, I went out to dinner with Bonnie Wright, and we started talking about how we really needed to do something to mark the end of this important part of our lives.... And then I had the thought of cutting my hair. That felt like an appropriate way of saying goodbye to Hermione.

LEWIS On my last day of shooting, everyone had gone off the set except David [Yates], Tom, Emma, and me. David just went, "You know you lot are gonna need each other in a few years' time." And I said, "Yeah, I know what you mean."

THEWLIS If anything goes wrong with my career, I can always take a job on a [Harry Potter] float in Orlando. That's my contingency plan.

McCRORY As far as people being sad it's over, I don't know. We're British. Any violent show of emotion is looked down upon. [*Laughs*] Nothing a good pint and a slap on the back doesn't communicate!

RADCLIFFE Every opportunity I will get to the day I die will be traceable to the fact I was cast as Harry Potter in 2000. These movies have given me enough memories to last 10,000 years. ■

Reporting by Jeff Jensen, Adam Markovitz, Keith Staskiewicz, and Sara Vilkomerson

HARRY POTTER AND THE DEATHLY HALLOWS—PART 2 FINALE Preview

OF ALL THE PIVOTAL moments in the final Harry Potter movie, the one that weighed most heavily on Daniel Radcliffe was a quiet one: Harry's solo trek through the Forbidden Forest for an unexpected reunion with loved ones who died so he could live. His father, James. His mother, Lily. His godfather, Sirius Black. "It was a very hard day, just because it was so emotional, and because I had built it up so much in my head," says Radcliffe of the scene shot on the soundstages of Leavesden Studios. "It's a moment that so many fans of the book talk about, so I knew it was important to them, and I took it upon myself to deliver it."

Harry Potter and the Deathly Hallows—Part 2 (out July 15; rated PG-13) follows Harry's continued quest to destroy magical objects holding pieces of Voldemort's soul (not to mention the Dark Lord himself). The film features no shortage of climactic scenes. Chief among them: Harry and Voldemort's battle at Hogwarts. "This is a war movie," says Rupert Grint, who plays Harry's right-hand man, Ron Weasley, in the $200 million-plus production. "Lots of things blowing up. Lots of bodies buried in the rubble." If you're even a little fuzzy on your Horcruxes and Deathly Hallows, you might want to bone up on your Potter—screenwriter Steve Kloves says the final movie hits the ground running. "Ever since *Harry Potter and the Goblet of Fire*, we've talked about our obligation to the audience in terms of summary," says Kloves. "Once we got to *Deathly Hallows*, we all agreed: The price of admission is that you know where we are in the story based on what we've presented in the movies."

And for a few dollars more, you can get a 3-D experience, too—something director David Yates feels he didn't have the time to pull off for *Deathly Hallows—Part 1*. ("We didn't get enough shots of sufficient standard," he says.) Don't expect a gimmicky approach to the technology, though. "I wasn't too keen on the kind of 3-D where things pop out of the screen," says Yates. "I was more interested in adding greater depth to scenes that deal with environments with great scale and space." Look for extra-rich detail in a scene set inside Hogwarts' massive Room of Requirement and in an action sequence with Harry, Ron, and Hermione (Emma Watson) escaping Gringotts Bank on the back of a dragon.

One thing filmgoers won't see in any dimension is Harry in the buff. In one of the most discussed passages in J.K. Rowling's novel—SPOILER ALERT!—a temporarily deceased and totally naked Harry lands in limbo for a chat with Dumbledore's ghost in a heavenly version of King's Cross train station in London. In the film, Yates promises, Harry is clothed: "I thought it would be a tad distracting otherwise." Yates also reshot the film's 19-years-later epilogue last December after jettisoning his first attempt because he felt the aging makeup he'd originally had on the stars was too heavy-handed. The stars agreed. "I looked really overweight, and with this weird feathered hairpiece they put on me, I looked like a mutant Donald Trump," says Grint. "It didn't work at all." The director ended up using less makeup—and subtle digital effects—to convey the illusion of Harry and friends in their late 30s.

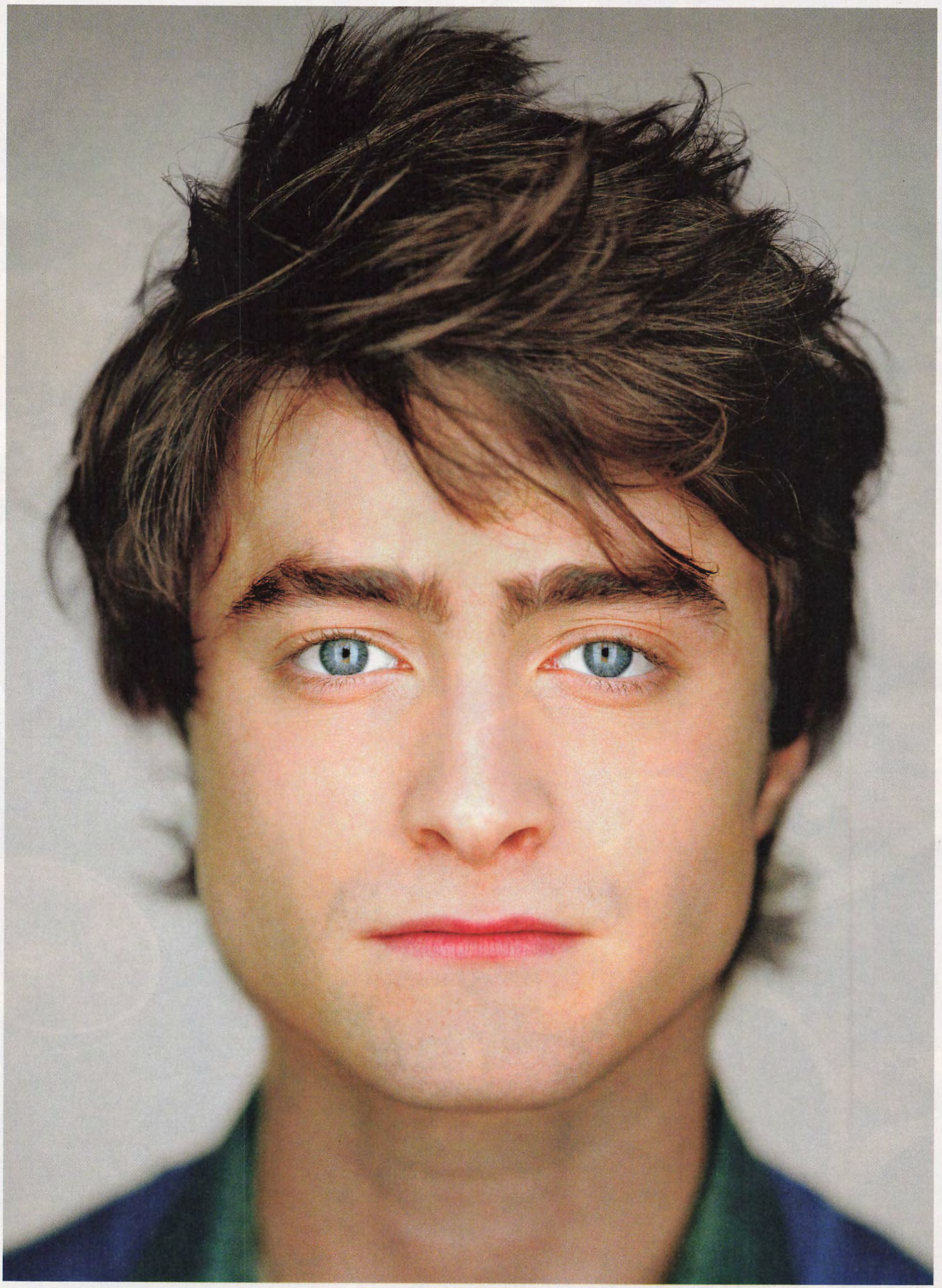
As for Watson, she faced her own challenges during the finale, estimating that she spent a third of the shoot soaking wet, as the story demands. But she loved how her normally uptight character got to become a little unleashed. "It was great fun to finally play a cut-loose version of Hermione, who's all like, 'Well, screw it! I just rode a dragon! I'm probably going to die! I might as well just kiss Ron!' She has nothing to lose. None of us have anything to lose. Because it's the end, you know?" Sadly, we do. —*Jeff Jensen*

Ron (Rupert Grint) and Hermione (Emma Watson)

EXCLUSIVE SNEAK PEEK
For a behind-the-scenes look at a key sequence inside Gringotts Bank, go to *ew.com/potterclip*

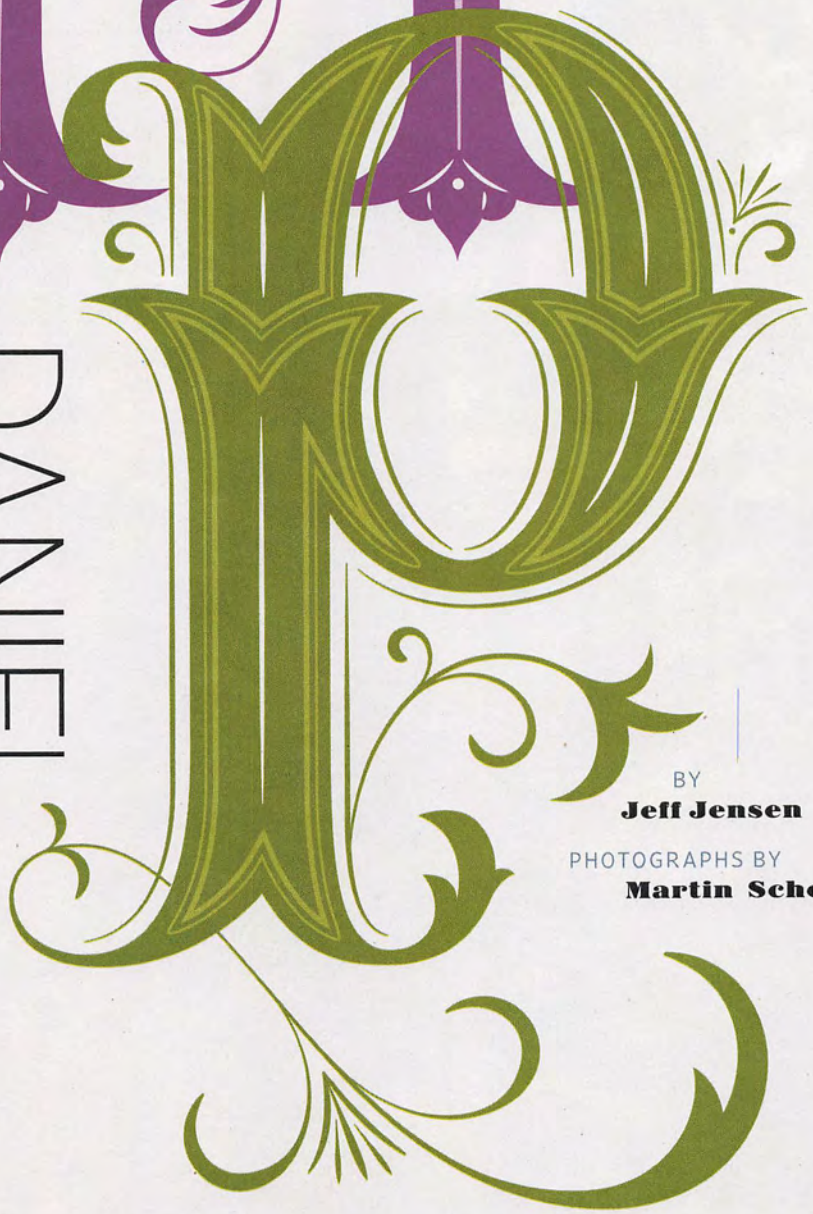
JAAP BUITENDIJK (2)

Harry Potter (Daniel Radcliffe) and Hermione inside a treasure-filled vault within Gringotts Bank



Daniel Radcliffe photographed for EW on Aug. 22, 2010, in London

HARRY POTTER



THE STORY OF DANIEL RADCLIFFE

BY
Jeff Jensen

PHOTOGRAPHS BY
Martin Schoeller

THE FIRST SCENE Daniel Radcliffe ever shot as Harry Potter was the very last scene in *Harry Potter and the Sorcerer's Stone*. It was Oct. 2, 2000, in Goathland, England, a tiny village whose quaint railway stop doubled as Hogsmeade Station. For his first day wearing the boy wizard's glasses and lightning-bolt scar, the 11-year-old Londoner had to board the Hogwarts Express alongside Rupert Grint and Emma Watson. Radcliffe was no stranger to movie sets; he had just made *David Copperfield* and *The Tailor of Panama*. And yet his previous experience could not prepare him for the moment when he saw a mob of extras—150 kids, all dressed in Hogwarts robes—staring in their direction. In that instant, Radcliffe says he felt most unmagical. "I remember everyone looking at us and going, 'Oh my God. That's *him*,'" recalls the actor, who turns 22 this month. "I was a kid, among other kids. To be 'special' just because I had been picked for this part was just...bizarre."

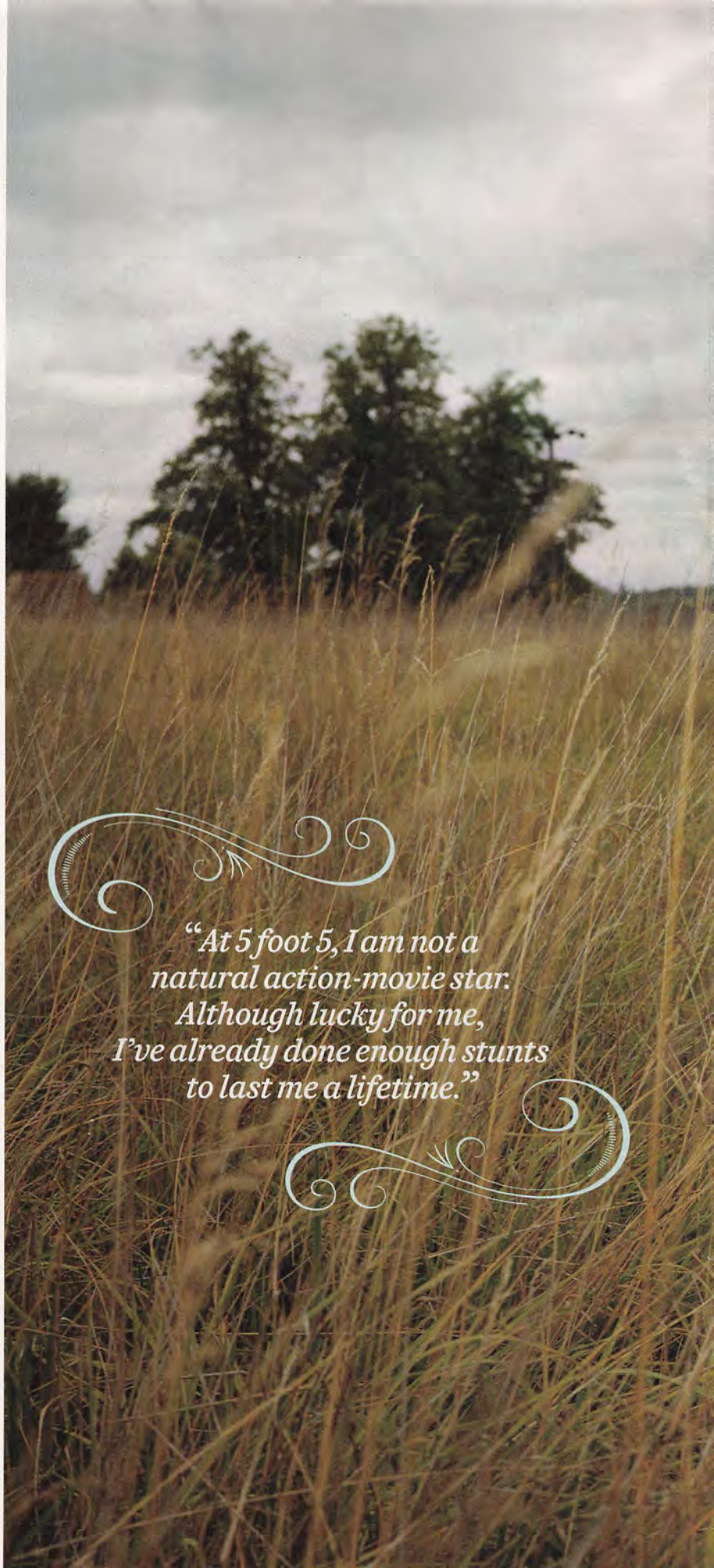
Radcliffe is still very much a humble lad, though he's earned the right to feel distinguished. Emphasis on the word *earned*. The Harry Potter films brought Radcliffe fame and riches. But what's remarkable is how he used his decade of playing Harry to stretch as a person and as an actor. His defining memories of the franchise aren't about filming Quidditch scenes or kissing Bonnie Wright. Instead, he remembers how Alfonso Cuarón instilled in him a passion for cinema, or the time Gary Oldman taught him the bass line to the Beatles' "Come Together." In

2007, Radcliffe spent his break between Potter films laying himself bare—emotionally and physically—in an acclaimed London stage revival of *Equus*. (He brought the play to Broadway in 2008.) "We were so proud of Dan," says Potter producer David Barron. "He has such a huge appetite to learn and grow. It was the same kind of pride as watching your own children flourish."

Radcliffe—who completed his formal education via tutors—credits his costars for his personal growth, citing in particular the brother-sister relationship with Emma Watson. They certainly argued like siblings—but in a good way, about politics, religion, and art. Says Watson: "William Blake, who is one of my favorite poets, wrote, 'Without contraries is no progression.' Dan and I, we really sparked on each other. He questioned me. He made me think. He's so incredibly driven, ambitious, and passionate. You get something when you're around someone like that all the time. He gives you that energy. I will miss that. A lot."

Moving forward, Radcliffe hopes to toggle between screen and stage work. He's currently earning raves on Broadway in the musical *How to Succeed in Business Without Really Trying*. His first post-Potter movie will be the supernatural thriller *The Woman in Black*, due next year. He aspires to work with "interesting young filmmakers" and focus on "odd things that some people might love and others might hate but at the very least will get a reaction. I am not averse to doing a big movie again, but I would like to work on smaller things for a while." He's the first to admit he might not be the right fit for most studio blockbusters: "At 5 foot 5, I am not a natural action-movie star. Although lucky for me, I've already done enough stunts to last me a lifetime."

And one day Radcliffe would like to direct, a realization that hit him hard while working on *Harry Potter and the Deathly Hallows—Part 2*. "I was sitting next to [director] David Yates on the set, watching him film a scene," says Radcliffe, "and there was a boy in the background who I really wanted to give a note to. I was rocking back and forth in my chair, going, 'David! Please! Tell him this! Please!' And it was right then that I realized, 'Dan, clearly you want to be a director.'" He laughs, until thoughtful humility takes hold. "But I have a lot to learn first." ■



"At 5 foot 5, I am not a natural action-movie star. Although lucky for me, I've already done enough stunts to last me a lifetime."

THE MOVIES

An obsessive fan's guide to the first seven Harry Potter films

BY **Adam Markovitz, Keith Staskiewicz,** AND **Sara Vilkomerson**

Harry Potter and the Sorcerer's Stone

NOV. 16, 2001

BOX OFFICE $317.6 million
DIRECTOR Chris Columbus
NEW CAST MEMBERS Everyone
THE STORY Ten years after losing his parents—and gaining a lightning-bolt scar—in a battle with the evil Lord Voldemort, 11-year-old orphan Harry Potter (Daniel Radcliffe) learns a shocking truth about himself: He's a wizard. Leaving the home of his nonmagical (or Muggle, in Potter-speak) aunt and uncle, Harry enrolls in Hogwarts School of Witchcraft and Wizardry, where he's introduced to spell-casting, the aerial-rugby game Quidditch, and, of course, his best pals Ron (Rupert Grint) and Hermione (Emma Watson). Under the tutelage of headmaster Albus Dumbledore (Richard Harris), bumbling Professor Quirrell (Ian Hart), and Severus Snape (Alan Rickman), the trio study the magical arts—and uncover a dark plot to bring Voldemort back to power.
KEY SCENE After surmounting a series of puzzle challenges, Harry has his first post-infancy encounter with Voldemort, who's grafted himself onto the back of Quirrell's head.
MEMORABLE QUOTE "Ah, Bertie Bott's Every Flavor Beans. I was most unfortunate in my youth to come across a vomit-flavored one. And since then I'm afraid I've lost my liking for them. But I think I could be safe with a nice toffee. [*Eats it*] Alas, earwax." —DUMBLEDORE
FUN FACT "The kids liked to get the makeup people to give them gashes," Robbie Coltrane, who played Hogwarts' giant critter-loving gamekeeper, Hagrid, told EW in 2001. "Daniel got one to give him a black eye, and he came in in the morning and the other ones said, 'Oh my God! What happened?'"
EW CRITIC LISA SCHWARZBAUM'S REVIEW "This long, dense, special-effects-laden movie, crammed with subplots involving dragons, ghosts, bullies, evildoers, and moments spent in front of the dark, tantalizing Mirror of Erised that reflects Harry's sad longing to be reunited with his dead parents, feels as familiar as worn flannel. That sense of déjà vu is at once this Harry Potter's balm and its limitation: many charms, but few surprises." **B**

Harry Potter and the Chamber of Secrets

NOV. 15, 2002

BOX OFFICE $262 million
DIRECTOR Chris Columbus
NEW CAST MEMBERS Kenneth Branagh (Professor Gilderoy Lockhart), Toby Jones (voice of house elf Dobby), Jason Isaacs (wicked Lucius Malfoy), Shirley Henderson (ghost Moaning Myrtle)
THE STORY During Harry's second year at Hogwarts, a series of messages written in blood leads Harry, Hermione, and Ron into the heart of a mystery that involves former student Tom Riddle and Lockhart, the new Defense Against the Dark Arts teacher.
KEY SCENE Harry and rival classmate Draco Malfoy (Tom Felton) are picked by Professors Lockhart and Snape to demonstrate proper dueling technique in front of Hogwarts' student body. But when Draco conjures up a vicious cobra, Harry learns more about his mysterious ability to communicate with snakes.
MEMORABLE QUOTES "Oh, Harry? If you die down there, you're welcome to share my toilet." —MOANING MYRTLE
"Now, Harry, you must know all about Muggles. Tell me, what exactly is the function of a rubber duck?" —ARTHUR WEASLEY
FUN FACTS Hugh Grant was in the running to play vain author/teacher Lockhart, a part that ultimately went to Branagh. "Ken seems to disappear into any role," Columbus told EW in 2002. "I didn't want people to see Gilderoy

ILLUSTRATION BY **Zohar Lazar**

COOLEST PETS

FANG
Rubeus Hagrid's dog

CROOKSHANKS
Hermione Granger's cat

HEDWIG
Harry Potter's owl

NAGINI
Lord Voldemort's snake

SCABBERS
Ron Weasley's rat

FAWKES
Albus Dumbledore's phoenix

MRS. NORRIS
Argus Filch's cat

BEST CHARACTER NAMES

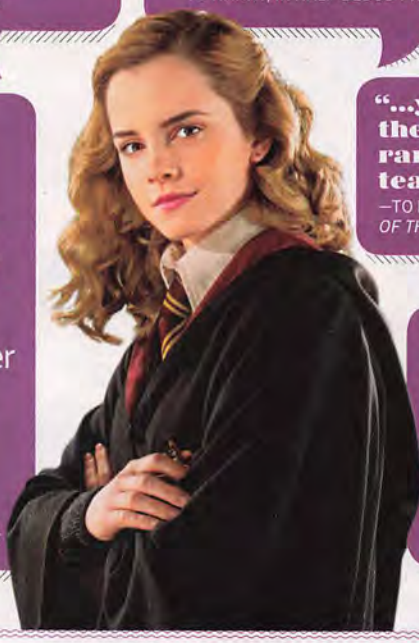
10. LUNA LOVEGOOD
9. CORNELIUS FUDGE
8. HORACE SLUGHORN
7. RITA SKEETER
6. NYMPHADORA TONKS
5. RUFUS SCRIMGEOUR
4. KINGSLEY SHACKLEBOLT
3. WILHELMINA GRUBBLY-PLANK
2. BELLATRIX LESTRANGE
1. SIR NICHOLAS DE MIMSY-PORPINGTON (A.K.A. NEARLY HEADLESS NICK)

HERMIONE'S MOST CLASSIC TYPE-A QUOTES

"Actually, I'm highly logical, which allows me to look past extraneous detail and perceive clearly that which others overlook."
—TO HARRY, IN *DEATHLY HALLOWS—PART 1*

"I've always admired your courage, Harry, but sometimes you can be really thick. You don't really think you're going to be able to find all those Horcruxes by yourself, do you?"
—TO HARRY, IN *HALF-BLOOD PRINCE*

"Now, if you two don't mind, I'm going to bed before either of you come up with another clever idea to get us killed—or worse, expelled."
—TO HARRY AND RON, IN *SORCERER'S STONE*



"...you've got the emotional range of a teaspoon."
—TO RON, IN *ORDER OF THE PHOENIX*

"Stop, stop, stop! You're going to take someone's eye out. Besides, you're saying it wrong. It's *Levi-O-sa*, not *Levio-SAAAH*!"
—TO RON, IN *SORCERER'S STONE*

WE LOVE THE ACTORS—BUT WHAT IF THEY WERE *REAL* TEACHERS?

Grading the Defense Against the Dark Arts Instructors

QUIRINUS QUIRRELL (Ian Hart) *Harry Potter and the Sorcerer's Stone*

Grade D– Why? Jinxed Harry's broomstick during a Quidditch match; was out to steal the Sorcerer's Stone; was the host body for Voldemort.

GILDEROY LOCKHART (Kenneth Branagh) *Harry Potter and the Chamber of Secrets*

Grade C– Why? Placed fame over teaching; mistakenly removed the bones in Harry's arm while attempting to heal him; tried to erase Ron's and Harry's memories.

REMUS LUPIN (David Thewlis) *Harry Potter and the Prisoner of Azkaban*

Grade A– Why? Taught Harry the Patronus spell; led the class in battling Boggarts; revealed the secrets of the Marauder's Map; turned out to be a werewolf.

MAD-EYE MOODY (Brendan Gleeson) *Harry Potter and the Goblet of Fire*

Grade D Why? Was actually a guy named Barty Crouch Jr., who impersonated famous Auror Moody while the real Moody was held captive; helped deliver Harry to Voldemort.

DOLORES UMBRIDGE (Imelda Staunton) *Harry Potter and the Order of the Phoenix*

Grade D– Why? Didn't allow students to practice spells; forced Harry to write "I must not tell lies," words that were magically and painfully etched on his hand.

SEVERUS SNAPE (Alan Rickman) *Harry Potter and the Half-Blood Prince*

Grade Incomplete Why? Was suspicious of Harry's sudden skill in Potions class; murdered Dumbledore (his true motives are yet to be revealed).

and say, 'Oh my God! That's Hugh Grant!'"

Also: "Who knows how many [of the Potter films] I'll do?" Radcliffe told EW in 2002. "I'm doing the third, but after that they probably won't want me. But it's been good while it's lasted."

EW CRITIC LISA SCHWARZBAUM'S REVIEW "*Chamber of Secrets* is an improvement on *Sorcerer's Stone* not only because the director and his team are more confident about what they can do, but also because they're less uptight and defensive about what they can't." **B+**

Harry Potter and the Prisoner of Azkaban

JUNE 4, 2004

BOX OFFICE $250 million
DIRECTOR Alfonso Cuarón
NEW CAST MEMBERS Michael Gambon (replacing the late Richard Harris as Albus Dumbledore), Gary Oldman (Harry's godfather, Sirius Black), Emma Thompson (Divination professor Sybill Trelawney), David Thewlis (Professor Remus Lupin), Timothy Spall (sneaky Peter Pettigrew)
THE STORY At the start of Harry's third year at Hogwarts, he discovers that the dangerous criminal Sirius Black—who was thought to be instrumental in his parents' deaths—has escaped from Azkaban prison by turning into a dog. Worse, Black may be plotting to kill Harry.
KEY SCENE Remus Lupin, the new Defense Against the Dark Arts instructor, teaches how to fight Boggarts (which take whatever shape most frightens the intended victim) with a charm that changes the Boggart into something funny. Ron conjures up a spider on roller skates; Neville (Matthew Lewis) dresses Snape in his grandmother's clothes. Lupin—who we'll later learn is a werewolf—sees a moon (which he turns into a deflating balloon). Harry is unable to complete the spell when he sees a Dementor like the one that recently terrorized him.
MEMORABLE QUOTES "The very first time I saw you, Harry, I recognized you immediately. Not by your scar, by your eyes. They're your mother Lily's." —REMUS LUPIN
"Normally, I have a very sweet disposition as a dog.... The tail I could live with. But the fleas? They're murder." —SIRIUS BLACK ON TRANSFORMING INTO A DOG
FUN FACT At his first lunch with the young stars, Cuarón instructed each to write an essay about their character. Watson turned in an 11-page tome ("It was the first time I had thought about Hermione's character in such detail," she said in 2004), while Grint—in a move fitting Ron Weasley—blew off the assignment.
EW CRITIC OWEN GLEIBERMAN'S REVIEW "Shot in spooky gradations of silver and shadow, *Prisoner of Azkaban* is the first movie in the series with fear and wonder in its bones, and genuine fun, too." **B+**

(PREVIOUS SPREAD) CROOKSHANKS: GARETH MUNDEN; FANG, HEDWIG, FAWKES: PETER MOUNTAIN (3); SCABBERS: GAVIN SMITH; (THIS PAGE) EMMA WATSON: JAAP BUITENDIJK; HART, BRANAGH: PETER MOUNTAIN (2); THEWLIS, STAUNTON, RICKMAN: MURRAY CLOSE (3)

Harry Potter and the Goblet of Fire

NOV. 18, 2005

BOX OFFICE $290 million
DIRECTOR Mike Newell
NEW CAST MEMBERS Brendan Gleeson (Professor Mad-Eye Moody), Miranda Richardson (tabloid reporter Rita Skeeter), Ralph Fiennes (Voldemort), Robert Pattinson (Hogwarts schoolmate Cedric Diggory), Stanislav Ianevski (rival student Viktor Krum), Clémence Poésy (French student Fleur Delacour)
THE STORY Hogwarts hosts the Triwizard Tournament, in which contestants from each of Europe's three main wizarding schools (Hogwarts, Beauxbatons, and Durmstrang) compete in a series of challenges. Thanks to some magical manipulation of a mysterious origin, Harry's name emerges from the titular goblet as a fourth competitor—and he watches as wizard-gone-bad Peter Pettigrew murders his Hogwarts friend Cedric (on Voldemort's orders) with the Killing Curse.
KEY SCENE Our young heroes also battle a different kind of unstoppable menace: puberty. After scrambling for dates for the Yule Ball, Harry and Ron are shocked to see Hermione looking grown-up and ladylike, escorted by Harry's Triwizard competitor Krum.
MEMORABLE QUOTES "There's a reason those curses are unforgivable." —HERMIONE "Harry! I'd almost forgotten you were here, standing on the bones of my father. I'd introduce you, but word has it you're almost as famous as me these days." —VOLDEMORT
FUN FACT Radcliffe trained for six months for the complex underwater sequence in the tournament's second challenge. "There was talk of someone else doing it and superimposing my face on it. That would have looked like rubbish," he said. "I'm glad I did it—despite the two ear infections."
EW CRITIC OWEN GLEIBERMAN'S REVIEW "Newell has a gift for light comedy, and he knows just how to release the sour-ball charm of his fellow Brits. He's less good at the darkness, especially when Ralph Fiennes, under a heavy glaze of very bad waxy makeup (or, quite possibly, bad CGI), ultimately emerges from the shadows—and from Harry's recurring nightmare—as the fearsome Lord Voldemort." **B**

Harry Potter and the Order of the Phoenix

JULY 11, 2007

BOX OFFICE $292 million
DIRECTOR David Yates
NEW CAST MEMBERS Imelda Staunton (sinister teacher Dolores Umbridge), Helena Bonham Carter (Voldemort ally Bellatrix Lestrange), Natalia Tena (anti-Voldemort fighter

BEST/WORST HATS

MAGICAL DEVICES WE WISH WE HAD

TEST YOUR SPELL-ING: MATCH THE INCANTATION TO ITS ACT

The Spell

1 DIMINUENDO!	**2** AGUAMENTI!	**3** OCULUS REPARO!	**4** SERPENSORTIA!	**5** ALOHOMORA!
6 CISTEM APERIO!	**7** REDUCTO!	**8** MORSMORDRE!	**9** ARANIA EXUMAI!	**10** RICTUSEMPRA!

The Act

A Produces the Dark Mark	**B** Blasts open an object	**C** Opens a chest	**D** Fixes a pair of glasses	**E** Kills spiders
F Unlocks doors	**G** Causes extreme ticklishness	**H** Makes something smaller	**I** Spurts water from your wand	**J** Conjures up a snake

ANSWER KEY: 1-H, 2-I, 3-D, 4-J, 5-F, 6-C, 7-B, 8-A, 9-E, 10-G

RON'S GREATEST FACES!

DELACOUR: MURRAY CLOSE; MCGONAGALL: PETER MOUNTAIN; DUMBLEDORE: FRANK OCKENFELS; NIMBUS 2000 BROOM: NIGEL PARRY; HERMIONE'S ENDLESS HANDBAG: JAAP BUITENDIJK; KEY: CHARLES HESBIT/PHOTODISC/GETTY IMAGES; TREASURE CHEST: TETRA IMAGES/GETTY IMAGES; SPIDER: VILHJALMUR INGI VILHJALMSSON/GETTY IMAGES; RUPERT GRINT'S FACES, TOP ROW FROM LEFT: PETER MOUNTAIN; WARNER BROS.; MURRAY CLOSE (2); BOTTOM ROW, FROM LEFT: MURRAY CLOSE, VINCE VALITUTTI; WARNER BROS.; MURRAY CLOSE

THE BULLSEYE

SPECIAL POTTER EDITION

What hit the target with the films—and what missed the mark

Harry and Ginny kissed for the first time in the Gryffindor common room, after a Quidditch game, surrounded by friends, as J.K. Rowling wrote it—not alone in the Room of Requirement. *Juuuust* needed to get that off our chests.

Seriously, you'd think a gay guy would dress better than this.

There is entirely too little Oliver Wood in these movies.

Definitely could've used more Bill Weasley, too.

SIMPLY MAGICAL

Just remember, Twihards, *Potter* had R-Pattz first. And he smiled.

If Harry doesn't need special 3-D glasses, why should we?

We know we *should* care about Lupin and Tonks. We just don't. Please don't send us to Azkaban.

Who are you calling a witch?

We've always wanted a Hippogriff, but unfortunately most pet stores don't carry dead ferrets.

Did the world really need booger- and soap-flavored jelly beans?

Only Alan Rickman could make Severus Snape sexy.

Only Helena Bonham Carter could make Bellatrix Lestrange bats--- bonkers.

The obnoxious Dobby in *Chamber of Secrets*

The heroic Dobby in *Deathly Hallows—Part 1*

"You mean there wasn't a wizard or goblin or something left for us to play?"

We can still taste the yummy Butterbeer at Orlando's Wizarding World of Harry Potter.

The Sorcerer's Apprentice, The Seeker: The Dark Is Rising, Eragon—it isn't cute when Muggles try to do magic.

MICHAEL GAMBON, ROBERT PATTINSON, EMMA WATSON IN PINK DRESS, ALAN RICKMAN: MURRAY CLOSE (4); DANIEL RADCLIFFE, RUPERT GRINT, WATSON, SEAN BIGGERSTAFF, PETER MOUNTAIN (4); *THE SORCERER'S APPRENTICE*: ABBY CENSER; *THE SEEKER: THE DARK IS RISING*: DAVID APPLEBY; BUTTERBEER: KEVIN KOLCZYNSKI; JUDI DENCH: EAMONN MCCORMACK/WIREIMAGE.COM; COLIN FIRTH: JASON MERRITT/GETTY IMAGES; KATE WINSLET: STEPHEN LOVEKIN/GETTY IMAGES; JELLY BEANS: JELLY BELLY CANDY COMPANY; DAVID THEWLIS: FRANK OCKENFELS; DOMHNALL GLEESON, BONNIE WRIGHT WITH RADCLIFFE: JAAP BUITENDIJK (2)

Nymphadora Tonks), Evanna Lynch (loopy classmate Luna Lovegood)
THE STORY Harry and his crew must contend with not only Voldemort and the Death Eaters but also a more bureaucratic evil: the daintily monstrous Umbridge, a tea-sipping Ministry of Magic official who wrests control of Hogwarts from Dumbledore. Harry militarizes his fellow students in secret to combat Voldemort, just as his parents had joined Dumbledore's Order of the Phoenix when they were at Hogwarts. Sadly, a battle between the Order and Voldemort's minions in the halls of the Ministry results in the death of Sirius Black.
KEY SCENE The full extent of Umbridge's sadism is unveiled when she forces Harry to write lines with a quill that causes the words to simultaneously be etched onto the back of his hand.
MEMORABLE QUOTE "Working hard is important, but there's something that matters even more—believing in yourself. Think of it this way: Every great wizard in history has started out as nothing more than we are now—students. If they can do it, why not us?" —HARRY, RALLYING HIS CLASSMATES
FUN FACT The fifth book is the longest in the series, yet *Order of the Phoenix* is the shortest of the films. Scenes that got the ax involved Dobby, tireless reporter Rita Skeeter, and Ron's triumph in Quidditch.
EW CRITIC LISA SCHWARZBAUM'S REVIEW "Gone are the childish diversions of Quidditch matches and other jewel-toned visual manifestations of magical thinking, and in their place is an attitude of grim, adult risk taking." **B+**

Harry Potter and the Half-Blood Prince

JULY 15, 2009

BOX OFFICE $302 million
DIRECTOR David Yates
NEW CAST MEMBERS Jim Broadbent (Potions professor Horace Slughorn), Dave Legeno (werewolf Fenrir Greyback)
THE STORY Not even Hogwarts is safe as Voldemort grows increasingly powerful, recruiting Slytherins like Draco and Snape to his cause. On a brighter note, love starts to flicker in the face of danger, as Harry and Ron's sister, Ginny (Bonnie Wright), share a kiss, and Ron and Hermione feel jealousy over the attention each gets from the opposite sex. But this film will always be remembered for three shocking words: Snape kills Dumbledore.
KEY SCENE Of course there's Snape's apparent act of treachery, but the icing on the arsenic cake is the revelation to Harry that Snape is also the mysterious Half-Blood Prince whose old Potions textbook, scribbled with shortcuts in the margins, Harry has been using all year.
MEMORABLE QUOTE "You dare use my own spells against me, Potter? Yes. I'm the Half-Blood Prince." —SNAPE TO HARRY AFTER DUMBLEDORE'S DEATH
FUN FACT This film marks the last time the characters spend an academic year at Hogwarts, and thus the last time the actors had to wear school uniforms. Radcliffe didn't miss them. "I was hoping they'd throw them on a giant pyre," the actor told EW. "When you're 18, one of the worst things to be wearing while trying to chat up a girl on the set is a school uniform. You look like a kid! You're not going to score dressed like that!"
EW CRITIC LISA SCHWARZBAUM'S REVIEW "*Half-Blood Prince* encompasses important plot developments involving both love and death. But the story is, still and all, only a pause, deferring an intensely anticipated conclusion. And it's in that exquisite place of action and waiting that this elegantly balanced production emerges as a model adaptation." **A-**

Harry Potter and the Deathly Hallows—Part 1

NOV. 19, 2010

BOX OFFICE $295 million
DIRECTOR David Yates
NEW CAST MEMBERS Rhys Ifans (Luna's editor father, Xenophilius Lovegood), Bill Nighy (Minister of Magic Rufus Scrimgeour)
THE STORY With Voldemort in control of the Ministry of Magic, Harry, Hermione, and Ron must find and destroy the remaining Horcruxes—mystical objects in which Voldemort has stashed fragments of his soul—before the Death Eaters track them down and restore full power to the Dark Lord.
KEY SCENE After Ron leaves, Harry tries to cheer up Hermione by dancing with her to Muggle music: Nick Cave and the Bad Seeds' "O Children." (It's one of the few sequences from the movies that isn't in the books.)
MEMORABLE QUOTE "Dobby never meant to kill! Dobby only meant to maim, or seriously injure!" —HARRY'S LOYAL HOUSE ELF DOBBY TO BELLATRIX
FUN FACT When Harry, Ron, and Hermione run into a London café near the start of the film, a poster for *Equus*—the play in which Radcliffe made his 2007 stage debut—is on a wall in the background (though it can't be seen in the finished film).
EW CRITIC LISA SCHWARZBAUM'S REVIEW "I felt a swell of love and awe wash over me from the very first wickedly creepy scene until the profoundly moving last one.... *Part 1* is the most cinematically rewarding chapter yet. What a marvel it is, this Harry Potter movie business!" **A-**

WHAT'S NEXT FOR POTTER'S SUPPORTING PLAYERS

HELENA BONHAM CARTER
(Bellatrix Lestrange)
Age 45 **Next** Reteams with Johnny Depp and director Tim Burton in next year's *Dark Shadows*.

ROBBIE COLTRANE
(Rubeus Hagrid)
Age 61 **Next** Voices Lord Dingwall in Disney/Pixar's summer 2012 animated feature *Brave*.

TOM FELTON
(Draco Malfoy)
Age 23 **Next** Costars in *Rise of the Planet of the Apes* (Aug. 5), followed by the 2012 horror film *The Apparition*.

RALPH FIENNES
(Voldemort)
Age 48 **Next** Directs and stars in this December's *Coriolanus*, then reprises his role as Hades in *Clash of the Titans 2*.

MICHAEL GAMBON
(Albus Dumbledore)
Age 70 **Next** Appears with Dustin Hoffman and Nick Nolte on HBO's upcoming racetrack drama *Luck*.

JASON ISAACS
(Lucius Malfoy)
Age 48 **Next** Plays dad to Taylor Lautner in the thriller *Abduction* (Sept. 23) and stars in the new NBC drama *Awake*.

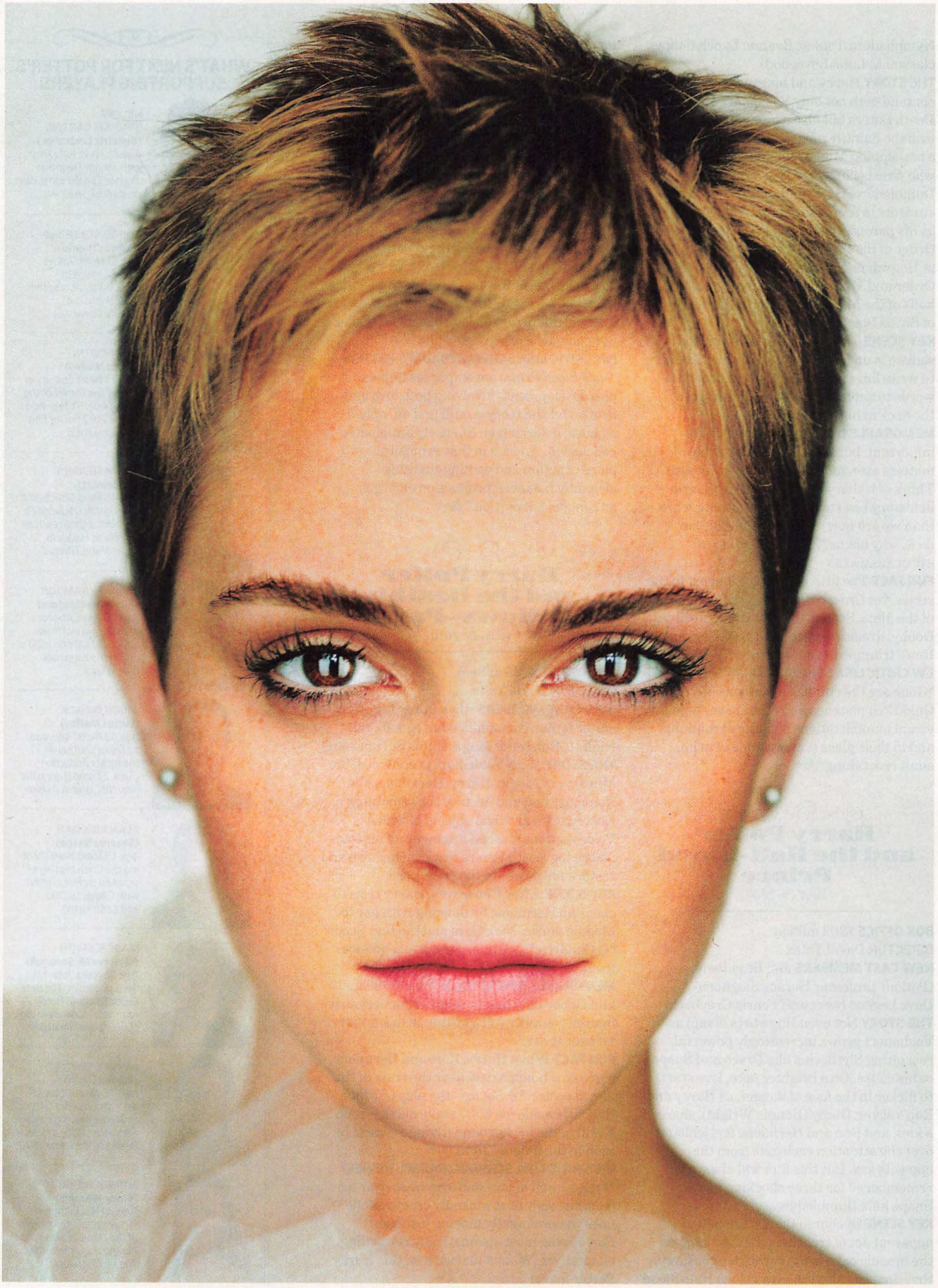
ALAN RICKMAN
(Severus Snape)
Age 65 **Next** Now shooting the Coen brothers-scripted thriller *Gambit* with Cameron Diaz and Colin Firth.

MAGGIE SMITH
(Minerva McGonagall)
Age 76 **Next** John Madden's upcoming *The Best Exotic Marigold Hotel*; returns for second season of PBS' *Downton Abbey*.

DAVID THEWLIS
(Remus Lupin)
Age 48 **Next** Stars in *Anonymous* (Oct. 28), Steven Spielberg's *War Horse* (Dec. 28), and Luc Besson's *The Lady* (TBA).

BONNIE WRIGHT
(Ginny Weasley)
Age 20 **Next** Appears in next year's *Geography of the Hapless Heart*; now filming the indie thriller *The Philosophers*.

BONHAM CARTER: PASCAL LE SEGRETAIN/GETTY IMAGES; COLTRANE: JOE KOHEN/WIREIMAGE.COM; FELTON: JASON MERRITT/GETTY IMAGES; FIENNES: PASCAL LE SEGRETAIN/GETTY IMAGES; GAMBON: TAYLOR HILL/FILMMAGIC.COM; ISAACS: DAVE M. BENETT/GETTY IMAGES; SMITH: JON FURNISS/WIREIMAGE.COM; THEWLIS: TAYLOR HILL/FILMMAGIC.COM; WRIGHT: NICK HARVEY/WIREIMAGE.COM



Emma Watson photographed for EW on Aug. 4, 2010, in New York City

HERMIONE GRANGER
THE STORY OF EMMA WATSON
BY Jeff Jensen
PHOTOGRAPHS BY Martin Schoeller

WHEN EMMA WATSON auditioned to play Hermione Granger, it was clear the 9-year-old was just as capable and precocious as the future Mrs. Ron Weasley. "There was no question," says director Chris Columbus, who cast her. "She *was* Hermione." Today, the sophisticated little girl (who used to decorate her dressing room with stuffed animals) is a sophisticated young woman who quotes William Blake, stumps for fair trade, and is puzzling through her identity post-Hermione. "I have spent more of my life being someone else than I have being myself," says Watson, 21, who famously commemorated the end of Potter by adopting a stylish pixie 'do. "I've always had a strong sense of who I am, of what I want, but I do need to spend more time figuring that out."

Watson has taken a thoughtful approach to her life and work. Of the three Potter leads, she took the most time before signing a contract to do the last three films. She wasn't always sure she wanted to be an actress. According to producer David Barron, the shooting schedule for the final two films was organized around Watson's studies at Brown University, where she enrolled in 2009. But juggling Potter and college took its toll. After spending a week of her Christmas holiday last year doing reshoots, Watson took a leave from Brown. "I don't want to compromise anything," she says. "I want to give a proper goodbye to 10 years of work and then resume my studies later."

One thing's for certain: She plans to continue acting. Watson is currently shooting an adaptation of Stephen Chbosky's 1999 coming-of-age novel, *The Perks of Being a Wallflower*. "This feels big. I'm excited and nervous and can't wait to see what moviemaking outside of Harry Potter is like," says the actress, who also recently signed on as a face of Lancôme cosmetics. "I want to choose projects that mean something to me," she continues, acknowledging that her Potter paychecks enable her to be pickier than most young stars. "Film is an incredibly powerful medium, and filmmakers have the power to affect the way people think about the future. I would love to play a part in that. I don't know everything," she says matter-of-factly. "I have so much to learn. And I couldn't be more excited about that." Neither could we. ■

THE Props

A close-up look at the objects that brought the Potter saga to life—and sometimes came to life themselves

BY **Keith Staskiewicz** PHOTOGRAPHS BY **Dan Winters**

Triwizard Cup

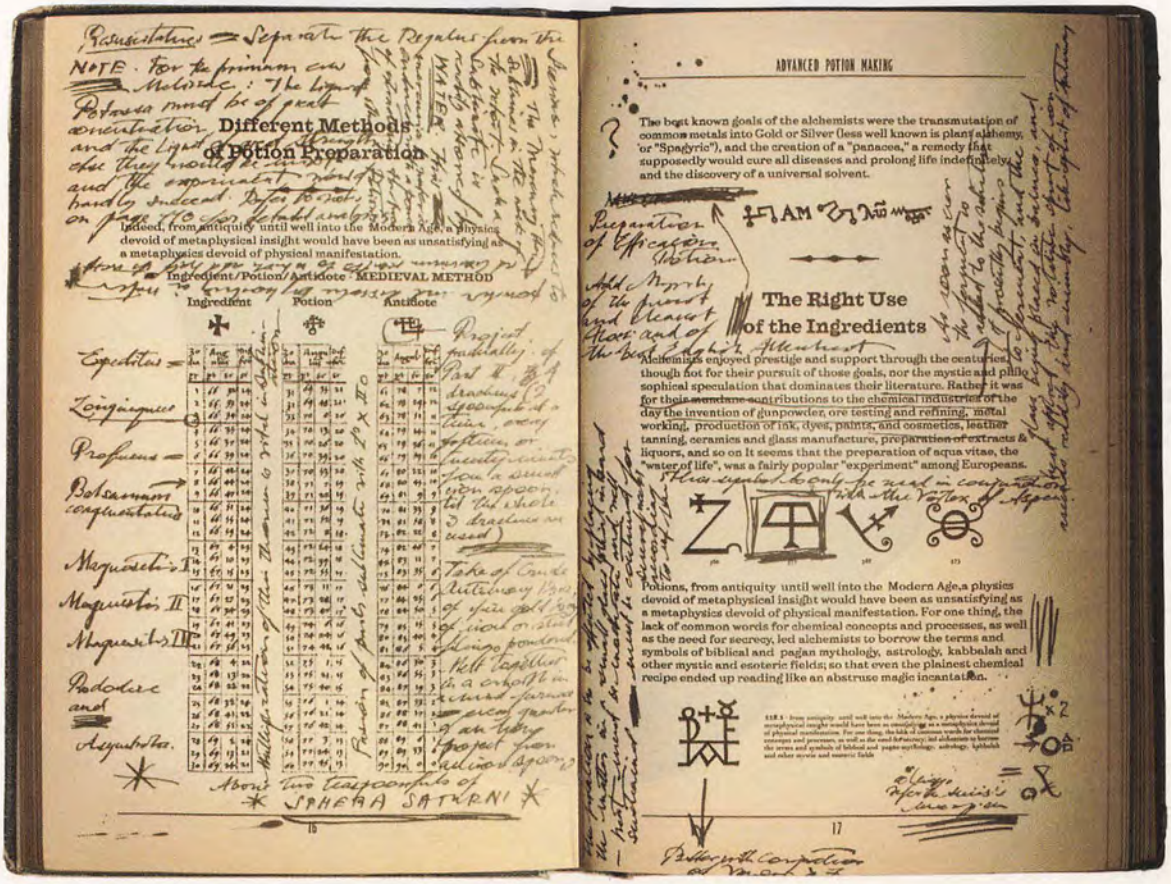
When Harry first sees this vessel of victory in *Goblet of Fire*, it radiates a ghostly blue light. Like much in the films, that wasn't just a special effect. "We put an actual light in it in order to make it glow," says property master Barry Wilkinson. "Then that was enhanced later on."

Golden Egg

This gilded clue from the Triwizard Tournament looks far more complex than it actually was. Says Wilkinson, "It was all put together in-house."

The Half-Blood Prince's Potions Book

Open nearly any book in the background of a scene and you'll probably find its insides are just the London phone directory. Some volumes, however, required specially designed pages, including this mysterious textbook filled with the Half-Blood Prince's annotations and marginalia. "[Props concept artist] Miraphora Mina was the one who went through and did all of that scribbling," says Wilkinson.



Different Methods of Potion Preparation

Indeed, from antiquity until well into the Modern Age, a physics devoid of metaphysical insight would have been as unsatisfying as a metaphysics devoid of physical manifestation.

Ingredient/Potion/Antidote · MEDIEVAL METHOD

Ingredient · Potion · Antidote

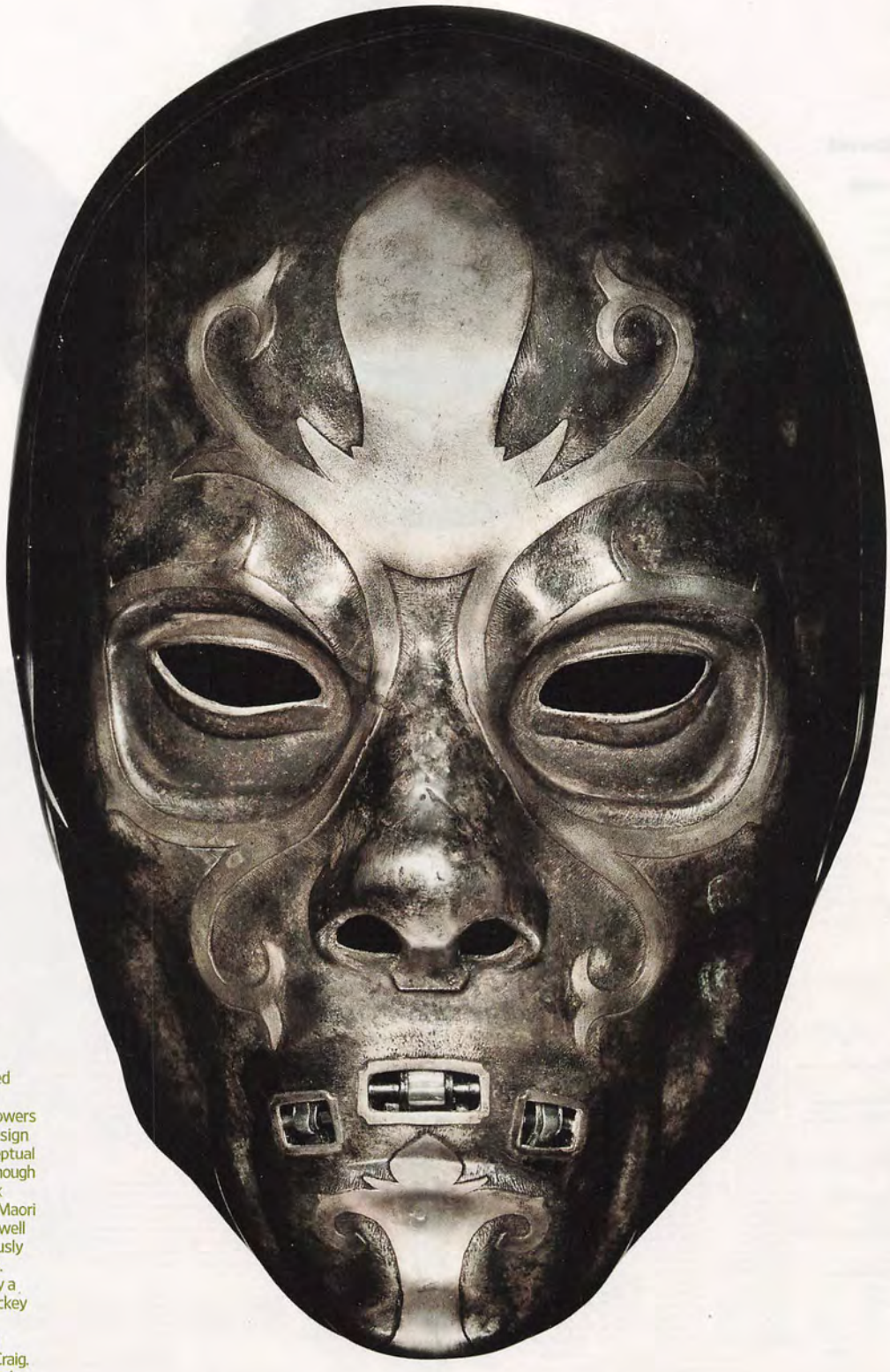
ADVANCED POTION MAKING

The best known goals of the alchemists were the transmutation of common metals into Gold or Silver (less well known is plain alchemy, or "Spagyric"), and the creation of a "panacea," a remedy that supposedly would cure all diseases and prolong life indefinitely, and the discovery of a universal solvent.

The Right Use of the Ingredients

Alchemists enjoyed prestige and support through the centuries, though not for their pursuit of those goals, nor the mystic and philosophical speculation that dominates their literature. Rather it was for their mundane contributions to the chemical industries of the day: the invention of gunpowder, ore testing and refining, metal working, production of ink, dyes, paints, and cosmetics, leather tanning, ceramics and glass manufacture, preparation of extracts & liquors, and so on. It seems that the preparation of aqua vitae, the "water of life", was a fairly popular "experiment" among Europeans.

Potions, from antiquity until well into the Modern Age, a physics devoid of metaphysical insight would have been as unsatisfying as a metaphysics devoid of physical manifestation. For one thing, the lack of common words for chemical concepts and processes, as well as the need for secrecy, led alchemists to borrow the terms and symbols of biblical and pagan mythology, astrology, kabbalah and other mystic and esoteric fields; so that even the plainest chemical recipe ended up reading like an abstruse magic incantation.



Death Eater's Mask

Each silver-plated mask worn by Voldemort's followers was a unique design created by conceptual artist Rob Bliss, though their overall look was inspired by Maori facial tattoos as well as some notoriously frightening icons. "There's certainly a bit of Jason's hockey mask to them," says production designer Stuart Craig. "And also Hannibal Lecter's mask from *The Silence of the Lambs*."

The Time-Turner

"I really love this piece," says Craig of the magical device that lets Hermione set back the clocks in *Prisoner of Azkaban*. The hourglass pendant is set into a gyroscope that allows it free movement. "It took a lot of work to make it spin correctly," he admits. "It actually probably would have helped to have one of them to use while we were making it."

Portkey Boot

The enchanted old boot that magically transports Harry and his friends to the Quidditch World Cup was custom-designed by an outside vendor to match the exact shape the prop team had decided on. But then they had to start breaking in the footwear. "We worked long and hard to make that new boot look like it'd been laying in a field for a long time," says Wilkinson.

Sword of Gryffindor

Godric Gryffindor's sword was designed from bits and pieces of actual weaponry, forged not by goblin hands but by those in the prop department. "We went to one of our rental companies and brought in different swords," says Wilkinson. "We laid them all out, and we picked the parts we liked—a blade from one, a handle from another. And then we made our own."

Basilisk Fang

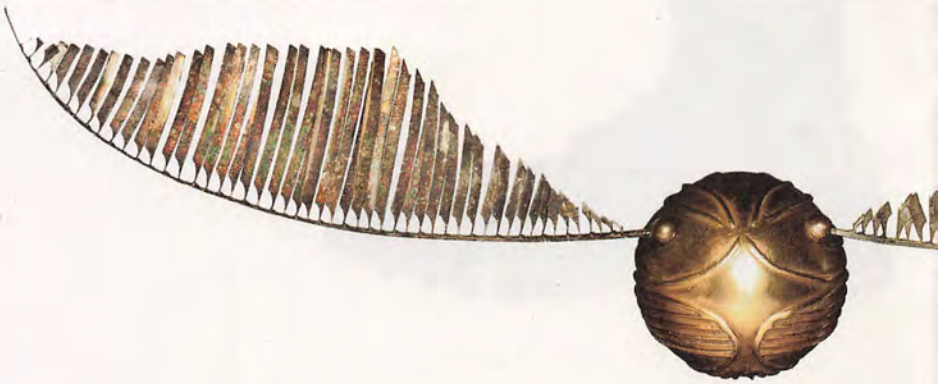
The giant basilisk that threatened the lives of Harry and Ginny in *Chamber of Secrets* was primarily constructed using CGI, but its fangs were real. This serpentine incisor was made of resin poured into a mold and then painted. "We made quite a few of them," says prop man Kevin Herbert, "because we had to stab it through the diary. We also had diaries with a hole in them and ones without."

Tom Riddle's Diary

Lots of care was lavished on filling in the handwritten pages of this journal, which contained the musings—and ghostly essence—of Voldemort's younger self. Then the next step was making sure that the diary looked as old as it was supposed to. "With the leather cover, it's just a question of softening it and bending it, and going at the corners with a file," says Wilkinson. "But for the pages we used coffee. Just soaked them to make them as yellow as we needed."

Golden Snitch

In the films, a Golden Snitch can easily sprout wings and fly away from Quidditch players, but the real-life version is much less mobile. Which is why Craig and his team were a little alarmed when one of the Quidditch game pieces went missing from right under their noses. "It turned up in the strangest place," says Craig. "One of our people was on vacation in San Diego. We got a call from her and she said, 'Guess what I'm looking at!' It was the Golden Snitch in the window of an antiques shop. What a wonderful coincidence."



Sorting Hat

Many of the magical effects in the film aren't effects at all, but rather motorized props—including the self-cleaning dishware and self-packing luggage. But the Hogwarts Sorting Hat was mainly a creation of CGI crews. "We gave the animator first crack at designing it," says Craig. "It's really quite ingenious, the way that the eyes and mouth are just parts of its folds."

Harry Potter's Wand

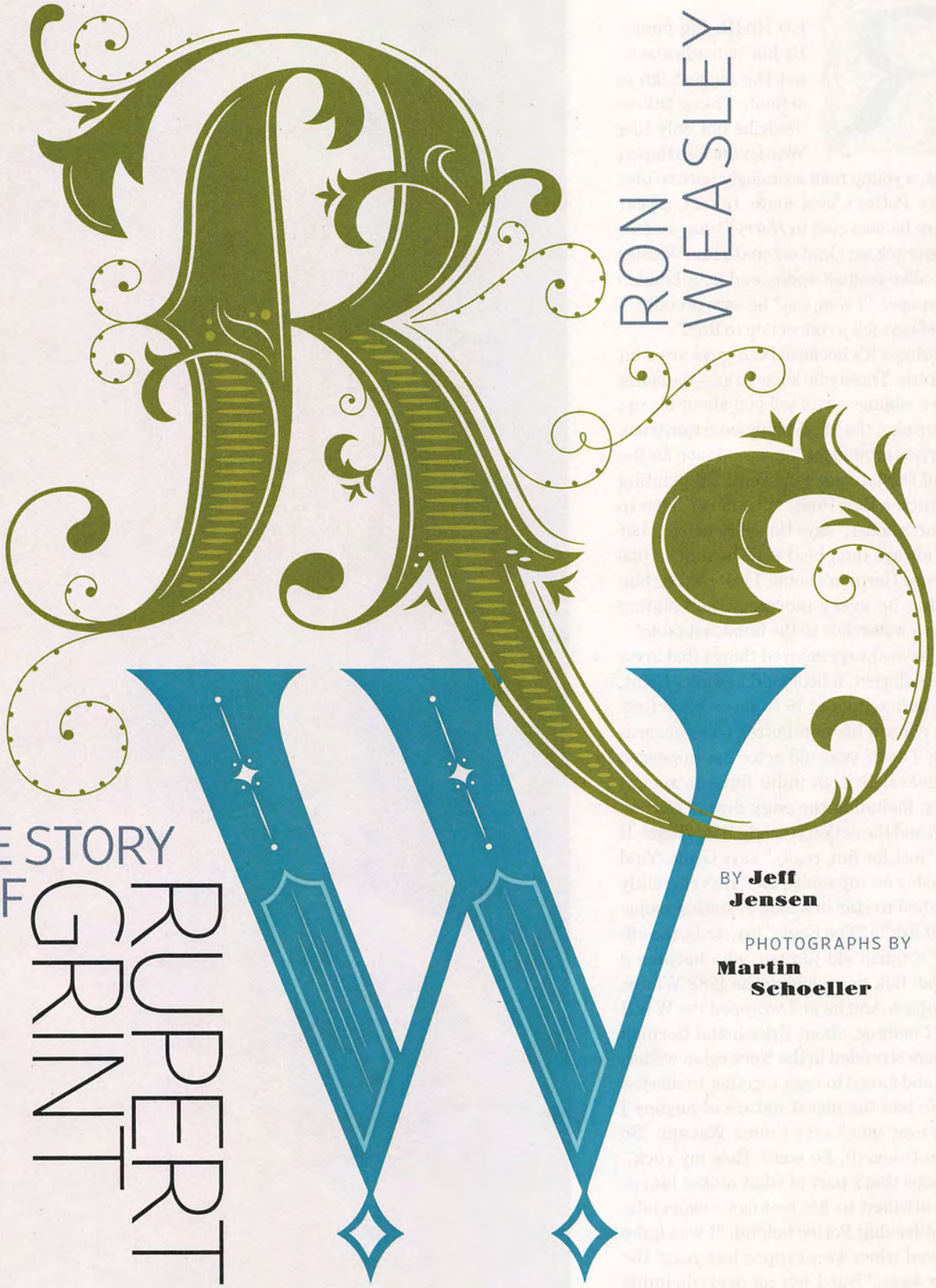
Wizards' wands are like extra appendages, extensions of their bodies that are singular to them. So designing them was particularly demanding. "We wanted them to portray the wand bearer's personality in a way," says Craig. "So we made Harry's relatively simple—not too fancy, but sturdy and powerful-looking." But the prop department didn't come up with that look on its first try—and needed a bit of an assist from an informed expert. "They were originally designed more like a magician's wand," says Craig. "You know, with the white tip at the end. But J.K. Rowling set us straight almost immediately."

Voldemort's Wand

It's only appropriate that Harry's nemesis possess a wand as evil as the Dark Lord himself. "Voldemort's looks very sinister with that hook," says Craig. "We wanted it to look as if it had been carved out of bone." These two wands weren't the only ones that had to be unique: Every single character's has its own specific look. "Over the years, it was becoming more and more difficult to think up different designs and shapes for each of them," says Wilkinson. "Some had to have notches on them, and twists, and carvings." The team also had to make wands that worked for close-ups as well as more durable ones for action scenes. So, after eight films, how many wands did they end up making? "I'd say it was well over 500 or 600," says Wilkinson. "Maybe even more than that!"

MORE ON EW.COM For an even closer look at these props and more, go to *ew.com/harrypotter*

Rupert Grint photographed for EW on Nov. 15, 2010, in New York City



THE STORY OF RUPERT GRINT

RON WEASLEY

BY **Jeff Jensen**

PHOTOGRAPHS BY **Martin Schoeller**

ED HAIR. Big family. By his own admission, not the biggest fan of school. These things describe not only Ron Weasley but also Rupert Grint, a young man seemingly born to play Harry Potter's best mate. In fact, a year before he was cast in *Harry Potter and the Sorcerer's Stone*, Grint entered a Ron Weasley look-alike contest sponsored by a London newspaper. "I won, too," he says proudly. "I had always felt a connection to Ron."

Perhaps it's because both guys are a bit eccentric. Those who know Grint—the oldest of five siblings—will tell you about his pet teacup pigs, the Mr. Whippy ice cream truck he drives around for fun, his passion for the art of the late curly-haired PBS painting instructor Bob Ross. "I've never been to Rupert's house," says Daniel Radcliffe, "but I've always imagined it to be a little like Pee-wee Herman's home. I just picture him waking up every morning, then sliding down a waterslide to the breakfast table."

"I have always enjoyed things that are a little different, a little odd," admits Grint, who quit school at 16 to focus on acting. He's chosen his non-Potter roles accordingly. The 22-year-old actor has appeared in several British indie films in recent years, including the edgy drama *Cherrybomb* and the action comedy *Wild Target*. It was "just for fun, really," says Grint. "And probably for my sanity, too." He's currently attached to star in a long-gestating biopic about Eddie "The Eagle" Edwards, the offbeat English ski jumper who became a British folk hero during the 1988 Winter Olympics. And he just wrapped the WWII flick *Comrade*, about British and German soldiers stranded in the Norwegian wilderness and forced to work together to survive.

"He has the nicest nature of anyone I have ever met," says Emma Watson. "So down-to-earth. So solid. He's my rock." Perhaps that's part of what makes him so well attuned to his feelings—especially about leaving Potter behind. "I was quite relieved when we wrapped last year," the actor says. "But I felt an overwhelming sadness as well. I do miss it. It's going to take a while to move on." ■

Chris Columbus and Daniel Radcliffe on the set of 2002's *Harry Potter and the Chamber of Secrets*

IN HIS OWN WORDS

DIRECTOR OF *HARRY POTTER* 1 & 2

DIRECTING A BOY NAMED DANIEL

BY CHRIS COLUMBUS

The director of the first two Potter movies recalls the casting—and blossoming—of the series' young stars

ON OUR FIRST day of filming *Harry Potter 1*, we actually began by shooting the final scene of the film. We were gathered at the Hogwarts train station, and every child who had been cast was there. Most of our young actors had little or no experience on a film set. Now put yourself in Dan Radcliffe's shoes. He's required to film an emotional goodbye to Hagrid—who is being played not by actor Robbie Coltrane but by a former rugby player on stilts, wearing a gigantic prosthetic Hagrid head. That head, with its dead eyes and fixed expression, would challenge the abilities of actors with decades of film experience. And here was Dan, his first day on the set, required to deliver an emotional farewell to his friend and mentor. Dan was fluctuating between moments of nervousness and excitement. He was having difficulty raising his head and looking up at this daunting face. Finally, I stood on a ladder, placed my head directly beside the prosthetic Hagrid face, and read the off-camera dialogue. We did the scene like this many, many times. I had Dan perform countless line readings, sometimes mimicking my own questionable British accent as I performed as Harry Potter. That was how it all began.

As the weeks rolled by, Dan, Emma, and Rupert began to feel more comfortable on camera, and were sometimes able to deliver two or three lines in a row without succumbing to fits of laughter or loss of focus. The first film was shot in an almost documentary style because the actors were so untrained and raw. John Seale, our cinematographer, used three, sometimes four cameras in certain sequences because the kids' performances were so unpredictable. That's why the first film is an exercise in rapid editing. We couldn't stay on the actors for a long time because in the very next frame they could be looking directly into the camera or giggling. By the second film, the kids had transformed into better actors, able to get through five, sometimes six lines of dialogue. By the time we got to *Prisoner of Azkaban*, Dan, Rupert, and Emma were able to perform an entire scene in one long, continuous take. We had come a long way.

But the promise of Dan's brilliance and raw talent was visible on that very first day. Following the Hagrid scene, we jumped into the final moment of the picture, when Harry, Hermione, and Ron are about to board the Hogwarts Express back home. (If you look closely, you'll see that Emma is wearing fake enlarged upper teeth, to resemble the Hermione from the novels. We decided to remove the teeth after day one because they were making it difficult for us to understand Emma's line readings.) In this scene, Dan is required to look back at Hogwarts and utter the line "I'm not going home. Not really." We filmed several takes of the line. Then, on the final take, I asked Dan to give his own version of the performance. I was stunned by his delivery. Seeing that final take the next day, during rushes, was electrifying. Dan's performance was subtle, moving, and deeply emotional. With one line, Dan managed to convey the haunted complexity we had been looking for in Harry Potter. I turned to our producer David Heyman. There were tears in his eyes. We exchanged a smile. We knew, at that moment, that we had cast the right actor. And that he was destined to go on and do great things. ■

CHRIS COLUMBUS is currently developing the adaptations of Norwegian thriller *Trollhunter* and Michael Koryta's *The Cypress House*. He recently signed a multiproject television deal with CBS.

PETER MOUNTAIN

Nestlé®
The Original Sundae Cone®
DRUMSTICK®
The sign on the dock said "No Running", but it didn't say anything about prize-winning cannonballs. If this were the Summer Games, I would have won the gold medal. When our fingers officially turned into prunes, we got out of the water and headed back up to the house. With flip-flops in tow, we ended our perfect day the perfect way.
FOREVER SUMMER™
Nestlé
DRUMSTICK
Bite into a nutty, crunchy, chocolatey Drumstick® cone.
Nestlé
Good Food, Good Life
Soak in the sun at facebook.com/drumstick
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Rubble With a Cause

HOGWARTS' GREAT HALL

Hogwarts is practically demolished in the eighth film's climactic battle, but razing the school for that sequence was more an act of construction than destruction. "You can't just go around punching holes in the sets," says production designer Stuart Craig. "You'll just get a lot of visible Styrofoam and plaster. So we had to build completely new sets." And to make those sets look freshly dismantled, they needed rubble—and lots of it. The prop department worked nonstop to produce thousands of faux stones, like the ones used for the ravaged Great Hall (right, with telltale hints of green-screen behind). "It started with a cube of polystyrene, which was dipped in something and rolled in something else, and then finally it was painted," says set decorator Stephenie McMillan. "There was this human chain of rubble production that seemed to go on for months and months. We'd think we had enough, but then we'd need more and they'd have to start up again. You can never have too much rubble."

The Sets

We toured Leavesden Studios on July 1, 2010—just days before the magical scenery was to be dismantled—for one last glimpse at a spellbinding world

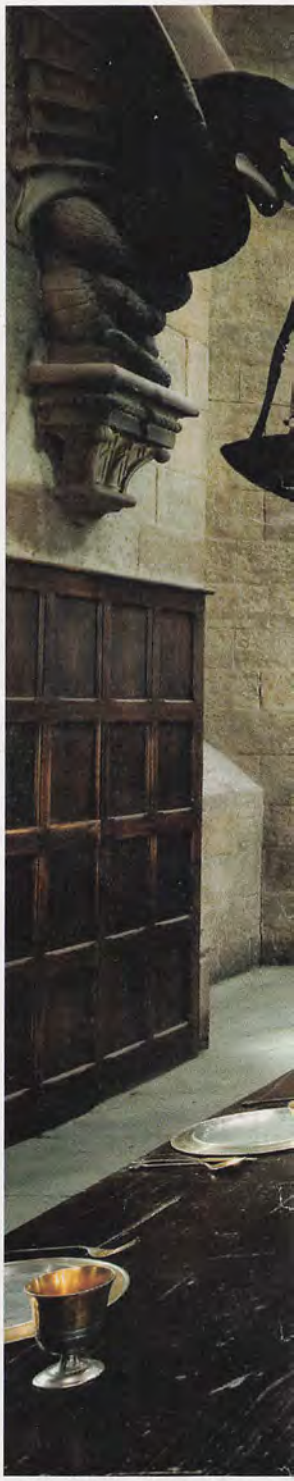
BY **Keith Staskiewicz**

PHOTOGRAPHS BY **Henrik Knudsen**

The Architect
OF POTTER WORLD

Stuart Craig (right, with director David Yates)

Stuart Craig had already worked as a production designer on 19 films and won three Oscars when he signed on to the Harry Potter series, and yet he still wasn't ready for the enormousness of the assignment. "Each new book would come with a completely new collection of sets and props that needed to be built," says Craig, 69. "There was always a constant stream of new work to be done, but that was what was wonderful about it." As the production designer for all eight films, he is the man responsible for nearly every physical object you've seen on screen, from Hogwarts' cavernous Great Hall to the tiniest Golden Snitch. Craig—whose résumé is studded with period dramas such as *Gandhi*, *Chaplin*, and *The English Patient*—has spent the past decade conjuring up the magic-filled universe that J.K. Rowling put on paper. "That's such a long time to be operating in the same world, on the same project. There really isn't another case of something similar. I remember we spent a lot of time in the beginning trying to make things look older than they were, aging them, but by now they truly *are* old! When we were shooting the last movie, the dust was no longer an effect—it was real."



Suburban Wasteland PRIVET DRIVE

The Dursleys reside on a strip of suburban mundanity from which Harry, who spends summers there, longs to escape. "Originally, it was an actual location," says Craig, describing Bracknell, a town near Reading, England, used for *Harry Potter and the Sorcerer's Stone*. "Chris Columbus especially liked the repetitive, homogeneous quality of it." But as the scripts began to require increasingly complicated scenes involving magic (and the special effects that made that magic), it grew impossible to continue filming on location. "It got harder and harder, so we ended up building a one-to-one scale model of the whole street [pictured], which is actually pretty *unusual*."

CRAIG AND YATES: MURRAY CLOSE

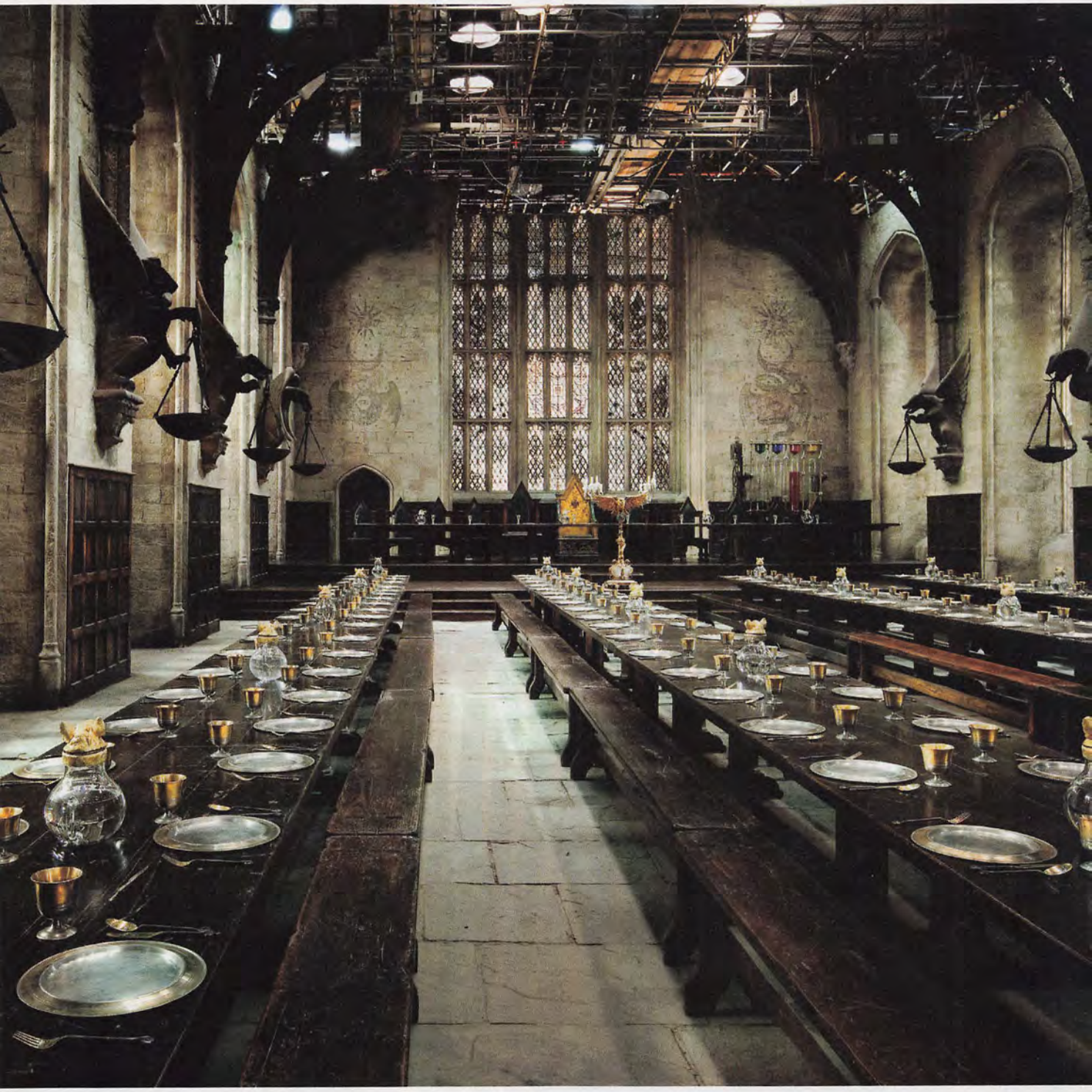


Table for 400

GREAT HALL (ALTERNATE VIEW)

The Great Hall was one of the first major set pieces the filmmakers had to construct, and it was one that would have to last them for an entire decade. "All the benches were handmade, and it was a huge amount of money," says McMillan. "And then it was even more on top of that to have them aged. The producers were positively shocked about it, but they paid for them. And of course 10 years later they still look amazing, so it was a good investment." Audiences can barely see some of the set's most impressive elements, including the House Cup hourglasses (pictured, back right corner) and an enormous hand-painted cyclorama that encircles the whole set. "It's a big matte painting of the view from Hogwarts," says Craig, "so that every time you get a glimpse out a window, you see it in the background. For one scene it was supposed to be the winter, so we painted snow on each of the mountaintops."

The Wizards Have Left the Building

THE MINISTRY OF MAGIC

The Ministry of Magic, that buzzing hive of bureaucracy, was among the largest, most labor-intensive sets built for the series. But while the Ministry represents the wand-waving heart of the wizarding world, Craig took his design inspiration from a decidedly more Muggle example of public works. "The first thing I latched onto was that it was underground," Craig says of the Ministry. "So I immediately started looking at the London Underground. A tube is really the soundest shape, so we designed it that way, and it makes sense, since the flues are essentially their mode of commute." The slick ceramic tiles lining the walls are a staple of London's metro stations, and their modern veneer served as a good contrast with another of the series' major locations. "It made sense to make the Ministry utilitarian and not at all like the Gothicness of Hogwarts." Prop man Kevin Herbert, seen at left, found it hard to let go after production wrapped last fall. "It was strange after all those years," he says. He now spends his days archiving the sets and props for a Potter museum at Leavesden, due to open in 2012. ■

MORE ON EW.COM
For additional images of iconic Potter sets, including the Hogwarts courtyard and Room of Requirement, go to ***ew.com/harrypotter***

(PP. 32-33) RADCLIFFE'S STYLING: CHARLIE ANDERSON/NAKEDARTISTS.COM; GROOMING: NAT VAN ZEE/NAKEDARTISTS.COM; PRODUCTION: CJ DONOGHUE; SWEATER: BURBERRY BRIT; (P. 50) SHIRT: BURBERRY PRORSUM; (PP. 52-53) PANTS AND SHOES: PAUL SMITH; T-SHIRT: UNDERCOVER CO. LTD.; WAISTCOAT: ANN DEMEULEMEESTER; (PP. 54-55) PANTS: DOCKERS; SHOES: BORA AKSU; (P. 57) HAIR: BEN SKENVEN/BUMBLE & BUMBLE/THE MAGNET AGENCY; MAKEUP: DOTTI/STREETERS; DRESS: MARCHESA; EARRINGS: MIKIMOTO; (PP. 64-65) DRESS: J. MENDEL; SHOES: LOUIS VUITTON; BRACELETS: BULGARI; EARRINGS: DOYLE & DOYLE; (P. 72) GRINT'S STYLING: DEBORAH AFSHANI/AMYKIRKMAN.COM; GROOMING: CHRISTOPHER ARDOFF/CHRISTIAN DIOR/ART DEPARTMENT; SHIRT: GANT; (PP. 74-75) SHIRT: RAG & BONE; VEST AND PANTS: JOHN VARVATOS

Movies

Julia Roberts and Tom Hanks

Larry Crowne

STARRING *Tom Hanks, Julia Roberts*
DIRECTED BY *Tom Hanks*
PG-13, 1 HR., 39 MINS.
By Lisa Schwarzbaum

A

ANYONE WHO HAS seen any posters for *Larry Crowne* knows that there's a middle-aged star at the center of this gummy, aspirational romantic comedy. I'm talking, of course, about the 1983 Yamaha Riva 180 scooter upon whose banana seat Tom Hanks and Julia Roberts perch like vibrant baby boomers who have just saved 15 percent on motorized-bike insurance. Well-loved Hanks and Roberts may be the human horsepower pulling in audiences for this middle-of-the-road, recession-era Hollywood diversion. But when the credits roll after the predetermined happy ending, all that is likely to remain in your memory is the retro cuteness of that four-stroke Riva 180 and the movie's gang of even cooler Italian models into

BRUCE TALAMON

whose jaunty company the little scoot falls. It's always nice to get a visit from Tom and Julia (even if you're left wondering when the gentleman and lady became mature ambassadors from the land of gallant pre-Twitter celebrity). But just like the generic name of the title character, they are too easily forgotten here.

Following a high-saturation prerelease promotional campaign, the premise of *Larry Crowne* is already known to millions: Larry (Hanks) is fired from his worker-bee job at a big-box store on grounds that his lack of a college education has made him unpromotable. So he enrolls in community-college classes. (Never mind that the enthusiastic worker has been Employee of the Month nine times over, and that he's got 20 years of U.S. Navy service behind him.) Anyhow—and this is important—for his college commute, Larry garages his gas-guzzling SUV in favor of the aforementioned mini-wheels, picked up at the permanent yard sale run by his zany neighbor (Cedric the Entertainer). In the way of the ever-so-faintly condescending, upbeat big box of a script co-written by Hanks and *My Big Fat Greek Wedding*'s Nia Vardalos, we learn random stuff that doesn't pay off: Larry is divorced (with no kids) for unknown reasons from a phantom wife; he's carrying a hefty mortgage on his nice suburban house; he has a huge, valuable collection of vinyl records; and his banker, whose narrative job it is to explain to the audience the effect of our country's current economic crisis on average folks like Larry, is played by Rita Wilson, Mr. Hanks' likable actual wife.

As it happens, between the scooter and the inspirational American gumption to pick himself up and dust himself off, life begins looking up for Larry. First, the professor in his *Welcome Back, Kotter*-like public speaking class turns out to be Julia Roberts—or at least a wry, pretty, unhappily married, burned-out teacher named Mercedes into whom the real Julia Roberts pours her iconic smiles, giggles, moues, and adorable throat clearings. (*Breaking Bad*'s Bryan Cranston plays Mercedes' lemon of a husband, a belittled cartoon man given absolutely no redeeming qualities and thus safely audience-approved for ditching.) Then Talia (Gugu Mbatha-Raw from TV's short-lived *Undercovers*), a perky, sexy classmate and fellow scooter enthusiast (she rocks a rare Italjet Bella Figura), adopts Larry as her own personal *What Not to Wear* project. She remakes his image so that, shed of a dorky haircut, dorky eyeglasses, dorky khakis, and a dorky tucked-in polo shirt, the real Tom Hanks inside Larry can shine through. Thus does Larry's inner Hanks soften and brighten Mercedes' inner Roberts. For added color, *Star Trek*'s George Takei plays an economics professor who sounds like Mr. Sulu. Plus there's a motor parade!

Larry Crowne marks Tom Hanks' first work as a director since his delightful *That Thing You Do!* 15 years ago. And now, as then, the star demonstrates a generous instinct for calm, steady pacing and cleanly framed scenes that acknowledge every character's place in the whole, whether in the classroom, on the streets, or in the working world: When, for example, Larry draws on his Navy skills to take a job as a short-order cook, Hanks the director observes the work of every diner employee with genuine interest. Such classic decency counts for a lot, making it easier for Hanks and his big-name costar to blend in as "regular" people, each of whom is trying to get out of a rut. It's easy enough to accept the romantic-comedy luck of the two finding each another. It's much tougher, and ultimately useless, to buy everything else about this fairy tale of self-reinvention in a stalled economy. **C+**

Winnie the Pooh

➔ COMING SOON

JULY 15
Winnie the Pooh
STARRING *Jim Cummings, Craig Ferguson*
DIRECTED BY *Stephen Anderson and Don Hall*
Pooh and friends go looking for Christopher Robin (and honey).

JULY 22
Captain America: The First Avenger
STARRING *Chris Evans, Hugo Weaving*
DIRECTED BY *Joe Johnston*
A regular Joe becomes a buff Nazi-killing superhero.

Friends With Benefits
STARRING *Mila Kunis, Justin Timberlake*
DIRECTED BY *Will Gluck*
Two pals attempt to master the whole sex-without-romance thing.

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	CLAUDIA PUIG *USA Today*	CARRIE RICKEY *The Philadelphia Inquirer*	RENE RODRIGUEZ *The Miami Herald*	BETSY SHARKEY *Los Angeles Times*	ALYNDA WHEAT *People*	STEPHANIE ZACHAREK *Moviefone.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
BAD TEACHER	C+	—	C–	—	C–	—	—	C–	C	B+	C	B–	C
BEGINNERS	B	—	A	B+	A–	B+	—	A–	B+	B+	A–	B+	B+
A BETTER LIFE	—	B+	B–	—	A–	—	—	C	A–	B+	B+	B+	B
CARS 2	—	B+	B	B–	B–	—	—	C	B–	C–	B–	B+	B–
↑ CONAN O'BRIEN CAN'T...	B	B	C	B	B–	—	—	B–	B+	B+	A–	C+	B
GREEN LANTERN	D+	C	—	D+	C–	D+	D	D+	D+	C–	C+	B	C–
THE HANGOVER PART II	C+	C	D+	C+	—	C–	C	C–	C–	D+	B+	B	C
MR. POPPER'S PENGUINS	—	D	—	D	C+	C+	B	C–	C–	C+	B	B	C
SUPER 8	B	B+	B	A–	A–	B	B–	A	A–	C	A	A–	B+
X-MEN: FIRST CLASS	B	C+	A–	—	B	B–	B+	C–	B–	C	B+	B+	B–

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

WINNIE THE POOH: © DISNEY; CONAN O'BRIEN: MARY SLEDD/WIREIMAGE.COM

Transformers: Dark of the Moon

STARRING *Shia LaBeouf*
DIRECTED BY *Michael Bay*
PG-13, 2 HRS., 34 MINS.
By Lisa Schwarzbaum

Among the many advantages *Transformers: Dark of the Moon* has going for it is that two *Transformers* movies have preceded this newest, longest, and 3-Deeziest of extravaganzas about computerized alien robots and the men who shoot and shout at them. By now, not only do we know our good-guy Autobots from our bad-guy Decepticons, but we also have parameters for the best and the worst we can expect from Michael Bay, Hollywood's reigning auteur of destruction and babe ogling. (In the interchangeable role of sex doll, Victoria's Secret model Rosie Huntington-Whiteley assumes the spot vacated by Megan Fox.) *Dark of the Moon* is hardly a fleet production, but here Bay makes his best, most flexible use yet of all the flamboyant bigness at his command: Computer-drawn characters and human actors seem to occupy the same narrative for once. This gee-whizzy boys-will-be-boys fantasy opens with the moon landing of 1969 and a secret mission for astronaut Buzz Aldrin—a cool sequence!—and ends, naturally, with a do-or-die battle. Bay fills in every available crevice in between with brassy diversions. Once again, Decepticons are up to no good, Earth is in danger, and Sam Witwicky (Shia LaBeouf, now in full mind meld with his character) is in the middle of the mayhem. Lucky for Sam, he's got 'bots watching his back while he gets to watch his girlfriend's front. **B**

Shia LaBeouf

Cameron Diaz, Jason Segel, and Justin Timberlake

WE CAN FIX YOUR MOVIE!

Bad Teacher

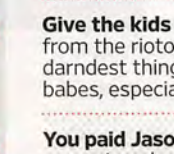
If only director Jake Kasdan had shown us a rough cut of his movie months ago! Here's what we would have told him. —KEITH STASKIEWICZ

1. ***Bad* ain't bad, but you gotta be worse** As part of the post-*Hangover* hangover of studio comedies reaching for raunch, *Bad Teacher* promised to be full of good ol' bad taste. But where is it? If you're going to promise something outré (and the title alone sure does), then you must deliver. Aim for the hilarious cynicism of Billy Bob Thornton's *Bad Santa*, or even the kids-behaving-badly tone of the original *Bad News Bears*. We don't need another ho-hum rom-com, which is what this flick eventually becomes. And up the ante a little: The gals from *Bridesmaids* are laughing *at* your dry-humping gag, not *with* it.

2. **Recast Justin Timberlake's role** At this stage of his acting career, the pop superstar excels at bringing the funny (see: *SNL*) and the smarmy (see: *The Social Network*), but he's just not a believable nerd. Find someone else to play the milquetoast substitute teacher Diaz has her gold-digging eye on. Or at the very least, let Timberlake rock his ridiculous *NSYNC hairstyle. That'd help.

3. **Give the kids some (in)decent jokes** Mr. Kasdan, please take a cue from the riotous tykes in *The School of Rock*. Go on, let kids say the darndest things! Everything's funnier coming from the mouths of babes, especially when they're four-letter words.

4. **You paid Jason Segel, now use him!** The lovable, hangdog actor plays the film's one winsome character, a gym teacher with a crush on Diaz. Yet he pops in only sporadically to spread some nice-guy vibes, then disappears until it's time for everyone to learn an important life lesson. Increase Segel's screen time and let him flex his comedic chops instead of confining him to being merely...present.



5. **Kill the sexy car wash** Is there anything more clichéd? Diaz and her Daisy Dukes turn the school fund-raiser into an impromptu turn-on-athon. Snore. Why not have her spearhead a sexy bake sale instead? We'd never look at Rice Krispies Treats the same way again.

BAD TEACHER: GEMMA LA MANA (4); TRANSFORMERS: DARK OF THE MOON: JAMIE TRUEBLOOD

(From left) Maurice White, Phife Dawg, Ali Shaheed Muhammad, Jarobi White, and Q-Tip circa 1992

JANETTE BECKMAN

STARRING
Q-Tip, Phife Dawg
DIRECTED BY
Michael Rapaport
R, 1 HR., 38 MINS.
By Owen Gleiberman

Beats, Rhymes & Life

Beats, Rhymes & Life: The Travels of A Tribe Called Quest is a documentary about the cataclysmic sonic-boom rappers who had their heyday in the late '80s and early '90s, and the movie is a celebration of the band's highly influential aural attack. Led by producer and rapper Q-Tip, A Tribe Called Quest created a vast, echoey cave of sound that you felt like you could enter and party inside. The band's rise paralleled that of gangsta rap, but the divide could hardly have been more stark. Whereas N.W.A declared their nihilism in an early video by walking through a banner with Martin Luther King's words on it, A Tribe Called Quest, sampling everything from "Walk on the Wild Side" to Carly Simon, used the power of hip-hop to affirm King's message, carving out big bold beats of love.

Directed by the actor Michael Rapaport (*Prison Break*) as an energized *Behind the Music* episode, the movie captures how the quartet's loving feelings for one another eventually became laced with resentment. Q-Tip, a born star, shared the mic with Phife Dawg, a diabetic whose health problems led to at least one major performance meltdown, but their lifelong friendship ballooned into a complex rivalry. The group has had more rifts and reunions than Spinal Tap, and the film's treatment of their fights and détentes does get a touch wearying. (The strife continues off screen as well: Q-Tip is on record as not liking the movie.) That said, *Beats* is a welcome blast of '90s nostalgia, taking us back to a time—and a sound—that pulsates with optimism. **B+**

The Ward

Amber Heard, Jared Harris

R, 1 HR., 28 MINS.

It's been a while since John Carpenter directed a movie. (The last one was 2001's *Ghosts of Mars*.) While he does bring his trademark craftsmanship to this snake-pit mental-asylum thriller, the picture has too many old-movie bits rattling around in it. It's set in the '60s and stars Amber Heard (looking out of period) as a fire starter who lands in a ward with half a dozen other demented teenage girls. Basically, this is a ghost story merged with a slasher film and sealed with a *Shutter Island* twist. But at least Carpenter the spook-meister knows how to goose you. **B–** *—OG*

Terri

Jacob Wysocki, John C. Reilly

R, 1 HR., 27 MINS.

The title boy (newcomer Jacob Wysocki) is a piquant variation on that reliable indie character, the teen misfit: Terri is a big, fat, suffering, lethargic loner. John C. Reilly plays the high school assistant principal who adopts Terri (and other outcasts like him) as a kind of after-school project. The movie (directed by *Momma's Man*'s Azazel Jacobs) builds to riveting, contained drama involving Terri and two fellow pariahs. But the slow, shambling road to the emotional payoff is dubiously, arbitrarily quirk-filled. (That said, the obese antihero is sure to find ardent younger fans.) **B** *—LS*

The Perfect Host

David Hyde Pierce, Clayne Crawford

R, 1 HR., 33 MINS.

Wounded and searching for a hideout, a bank robber (the volatile Clayne Crawford) talks his way into the home of a kinky, persnickety L.A. fop (David Hyde Pierce) about to give a dinner party. For a while, the movie has a cat-and-mouse appeal—it's like *Hard Candy* crossed with a smaller-scale *Deathtrap*. Pierce acts with an enjoyably testy flamboyance, but by the time he starts to imagine that his guests have arrived even though dinner's been canceled, the film has given him one loose screw too many. The outré twists just pile up from there. **C+** *—OG*

The Sleeping Beauty

Carla Besnaïnou, Julia Artamonov

NOT RATED, 1 HR., 22 MINS.

Following 2009's *Bluebeard*, French filmmaker Catherine Breillat continues her unique and psychologically, erotically daring deconstruction of classic fairy tales and the female condition. In this assured telling, filled with voluptuous fantasy imagery, an adventurous little girl is destined to fall under a spell at the age of 6, sleep for a hundred years, and awaken at the age of 16. In slumber, she dreams magical scenarios for herself that shape how the reawakened young woman will feel about risk, peril, desire, and Princes Charming. **A–** *—LS*

Nim and Laura-Ann Petitto

Project Nim

DIRECTED BY *James Marsh*

PG-13, 1 HR., 33 MINS.

By Owen Gleiberman

In the '60s and '70s, there was a romance between humans and simians, one that could be glimpsed in a variety of phenomena like *Planet of the Apes*, the nonfiction bestseller *The Naked Ape*, and the celebrification of Jane Goodall. *Project Nim*, a fascinating and in many ways tragic documentary, takes us back to one of the high-water marks of the apes-are-people-too era. It's about the famed experiment, begun in 1973, in which a chimp named Nim Chimpsky was taken from his mother and raised like a "normal" human child in a brownstone on the Upper West Side of Manhattan.

Hanging out and learning sign language, Nim seemed happy and almost human. The director, James Marsh (*Man on Wire*), edits old photos and 16mm footage of Nim's life into a comedy of displacement: At times, we could be watching one of the more exotic chapters of *An American Family*. But then Nim begins to lash out at his "parents" and trainers (most of whom are interviewed here). Before long, it becomes apparent that Herbert Terrace, the Columbia psychology professor who masterminded the project, didn't plan out his experiment with much compassion or care. As Nim is shuttled to a new home with new researchers, then an animal experimentation facility, *Project Nim* turns unbearably sad. It shows you why the ape/human romance, vibrant as it seemed, was also doomed. **B+**

TERRI: ALEXANDRA WEISS; NIM AND PETITTO: SUSAN KUKLIN; NIM: HARRY BENSON

Also Playing

Bad Teacher
R, 1 HR., 29 MINS.
The basic joke is that Cameron Diaz, as a gold-digging teacher, is playing the most off-putting character of the year. But there's so little bounce to the black comedy that the audience is left stranded. **C** *–OG*

Beginners
R, 1 HR., 45 MINS.
A beautifully shaded drama about a father (Christopher Plummer) who comes out at 75 and his straight adult son (Ewan McGregor). **A–** *–LS*

A Better Life
PG-13, 1 HR., 38 MINS.
Demián Bichir gives a superb slow simmer of a performance as Carlos, an illegal immigrant in L.A. **B+** *–OG*

Cars 2
G, 1 HR., 47 MINS.
Pixar's animated wheelie friends are back in a less-than-thrilling sequel, despite overseas locations and Michael Caine as the voice of a James Bond-y spymobile. **B–** *–LS*

Conan O'Brien Can't Stop
R, 1 HR., 29 MINS.
The comedian really can't stop—either kvetching about his breakup with NBC or craving applause. That's what makes this doc so interesting. **A–** *–LS*

Green Lantern
PG-13, 1 HR., 54 MINS.
In this F/X-driven origin story, Ryan Reynolds is likable as a cosmic crime fighter, but mostly he just stands around in his pulsating emerald-green muscle suit. **C+** *–OG*

The Hangover Part II
R, 1 HR., 42 MINS.
Pretty funny. Once again, we have to work backward to find out what happened to the Wolfpack. **B+** *–OG*

Mr. Popper's Penguins
PG, 1 HR., 35 MINS.
Playing a real estate shark who inherits six penguins, Jim Carrey conveys a hidden sweet spot of warmth. **B** *–OG*

Super 8
PG-13, 1 HR., 51 MINS.
J.J. Abrams directed this spectacularly well-made story about kids, aliens, and the effect of *E.T.*-era Steven Spielberg on the summer moviegoer in all of us. **A** *–LS*

X-Men: First Class
PG-13, 2 HRS., 11 MINS.
As pre-enemies Professor X and Magneto, James McAvoy and Michael Fassbender are a casting triumph. **B+** *–LS*

MORE ON EW.COM *Monte Carlo* (7/1), *Horrible Bosses*, and *Zookeeper* (both 7/8) did not screen by our deadline, but you can find reviews for all three movies on EW.com.

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The Chart

BOX OFFICE

1 Cars 2

Despite tepid reviews, the automotive sequel became Pixar's 12th straight movie to open at No. 1. But Hollywood's 3-D woes continued, as only 40 percent of the 'toon's debut came from 3-D screens, the lowest figure since the start of 2009.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**CARS 2**	$66.1	4,115	$16,072	–	1	$66.1
2	**BAD TEACHER** The Cameron Diaz film joined *The Hangover Part II* and *Bridesmaids* as the summer's third R-rated comedy hit. However, with a C+ rating from CinemaScore viewers, don't expect it to share *Bridesmaids*' mighty box office legs.	$31.6	3,049	$10,365	–	1	$31.6
3	**GREEN LANTERN** With the third-biggest second-weekend drop so far this year—behind *Sucker Punch* and *Priest*—this $200 million superhero flick has little hope of catching up to the likes of *Thor* and *X-Men: First Class*.	$18.0	3,816	$4,724	–66	2	$89.0
4	**SUPER 8**	$12.0	3,424	$3,513	–44	3	$95.1
5	**MR. POPPER'S PENGUINS**	$10.1	3,342	$3,036	–45	2	$39.3
6	**X-MEN: FIRST CLASS**	$6.7	2,633	$2,537	–44	4	$132.9
7	**THE HANGOVER PART II**	$5.6	2,755	$2,023	–45	5	$243.7
8	**BRIDESMAIDS**	$5.3	2,031	$2,590	–26	7	$146.5
9	**PIRATES OF THE CARIBBEAN...**	$4.9	2,244	$2,196	–26	6	$229.3
10	**KUNG FU PANDA 2**	$4.2	2,527	$1,651	–54	5	$153.1
11	**MIDNIGHT IN PARIS**	$4.2	951	$4,386	–15	6	$28.3
12	**THE TREE OF LIFE**	$1.3	215	$6,177	+14	5	$5.8
13	**JUDY MOODY AND THE NOT...**	$0.6	891	$693	–71	3	$13.4
14	**GERRY**	$0.5	95	$5,724	+54	2	$1.3
15	**RIO**	$0.5	344	$1,547	+3	11	$139.6
16	**THOR**	$0.5	404	$1,266	–55	8	$177.2
17	**FAST FIVE**	$0.5	458	$1,110	–42	9	$207.8
18	**BEGINNERS**	$0.5	73	$6,452	+33	4	$1.6
19	**BUCK** The moving (and Sundance award-winning) documentary about horse trainer Buck Brannaman added 50 theaters and galloped into the top 20.	$0.3	54	$5,398	+332	2	$0.4
20	**WATER FOR ELEPHANTS**	$0.3	292	$875	–16	10	$57.7

SOURCE: Rentrak Corporation; weekend of June 24–26, 2011 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

DVD&Downloads

What movies to own, rent, and stream this week

The Year's Scariest Movie

Are you brave enough to watch *Insidious*, the terrifying haunted-house thriller, in your own home?

By Darren Franich

Ty Simpkins, Rose Byrne, and Patrick Wilson

HOW DID **Insidious** (2011, PG-13, 1 hr., 42 mins.) become a springtime sleeper hit, grossing $53 million off a $1.5 million budget? Credit the film's democratic mix of horror tones. A collaboration between the creators of *Paranormal Activity* and *Saw*, *Insidious* straddles the line between the former's suggestive freakiness and the latter's gory extravagance. There's a scare for everyone.

The setup is simple: A family moves into a new house. Spooky things start happening. Mom (Rose Byrne) hears an unknown gravelly voice on the baby monitor. Dad (Patrick Wilson) is tormented by strange visions. One of their children falls into a coma. A stringy-haired witchy woman in black occasionally appears outside the window. Conclusion: The place is haunted. So the family moves into another new home. That's when things *really* get weird. And even more terrifying.

It's easy to explain the appeal of haunted-house flicks. As director James Wan says in a bonus featurette, "We *all* live in a space that is our sanctuary, our fortress. The concept that you cannot control it is scary." Movies have been mining this primal fear for decades, from the Gothic manors of *House on Haunted Hill* (1959) and *The Haunting* (1963) to the everyday middle-class household of *The Amityville Horror* (1979). The Steven Spielberg-produced *Poltergeist* (1982) pushed the genre into surprisingly incisive satire. The delirious climax argues that the entire suburban ideal is built on a continent-size Indian burial ground. Which, by extension, makes America one big haunted house. Now, *that's* a chilling concept.

Insidious doesn't dig as deeply into the emotional terrors of domesticity (and bloody U.S. history) as some of its predecessors did. It's just out to scare you. And wow, does it ever. The film features a veritable parade of nightmarish ghouls, including a dancing boy in newsie attire and a lipstick-faced demon (played by Joseph Bishara, who also composed the screechy score). Just wait till you see what Wilson has to endure to try to save his son from a bleak netherworld. The climactic séance, in which a scene-stealing Lin Shaye communicates with the spirit world while wearing a WWII-era gas mask, is a cover-your-eyes delight. There aren't too many **EXTRAS**, but in one of the behind-the-scenes videos, a group of background actors in full ghost makeup do a "Thriller"-esque dance. It's as funny as the movie is horrifying. **B+**

BYRNE: JOHN DARKO

Illustration by JOSUE EVILLA

Katherine Helmond and Jim Broadbent

Brilliant, Bonkers Brazil

A new Blu-ray edition of Terry Gilliam's dystopian fantasy enchants the eye and mind.

By Keith Staskiewicz

Terry Gilliam has dedicated a large portion of his career and imagination to exploring the cramped crawl space between reality and fantasy. Ironically, the director's own cinematic flights of fancy are famous for bumping up against the real world—particularly the nasty, boring truths of deadlines and budgets. 1985's **Brazil** (R, 2 hrs., 12 mins.) launched what would become a long history of Gilliam's battles with both studios and Murphy's Law. There's no doubt that his travails on *Brazil*, including a ballooning shooting schedule and a very public fight with Universal over editorial control, left it a bit of a mess. But it's a brilliant mess—one that's now available on Blu-ray. The milquetoast Sam Lowry (Jonathan Pryce) is a cog in the massive Ministry of Information, an institution dedicated to creating and filling out its own endless paperwork, like an Ouroboros of bureaucracy. Lowry dreams of another world where he is a protecting angel, soaring through pink cotton candy clouds and vying to save a mysterious woman (Kim Greist). When she enters his waking life, along with an anarchic air-conditioning repairman played prankishly by Robert De Niro, Lowry hurtles into a madcap adventure. Gilliam's belief in the evil of banality is on full display here, made all the more dazzling by Norman Garwood and Maggie Gray's Oscar-nominated art direction. (Arterial ductwork slinks through the sets like fat gray worms.) No question, this is Gilliam's vision, and Blu-ray makes it all look better than ever. Unfortunately, the disc features exactly zero **EXTRAS**, which, for a work as singular as this one, with such a popcorn-worthy backstory, is almost as absurd as the film itself. **B+**

Das Boot Storms Onto Blu-ray

Wolfgang Petersen's 1981 breakthrough film about a WWII German U-boat crew patrolling the Atlantic was remarkable for its bold decision to contain almost all of the action within the submarine's claustrophobic interior, putting the audience under as much tension as the ship's creaking hull. Now, 30 years later, the movie gets plenty of room to breathe with its Blu-ray debut on a **2-Disc Collector's Set** (R). The HD transfer of the 3½-hour director's cut is so crisp you can see the dirt in the crew's unkempt beards. There's also a bevy of new **EXTRAS**, like a guided tour of the set and a retrospective documentary with Petersen and star Jürgen Prochnow. Both help ensure that your time and money are well sunk into this battleship of a release. **A-** *—KS*

Klaus Wennemann, Jürgen Prochnow, and Herbert Grönemeyer

ALSO AVAILABLE

→ **BLACK DEATH** (2011, R) **Sean Bean, Eddie Redmayne** It's no *Game of Thrones*, but this horror-lite flick might satisfy your Sean Bean-in-chain-mail jones. Behold! The erstwhile Lord Stark battles bloodthirsty pagans amid the turmoil of the bubonic plague! **B-** *(Available on Netflix instant viewing)*

THE LINCOLN LAWYER (2011, R) **Matthew McConaughey, Ryan Phillippe** A slick lawyer defends a slippery murder suspect in an adaptation of Michael Connelly's best-seller. **B** *(Also on iTunes)*

OF GODS AND MEN (2011, PG-13) **Lambert Wilson** Despite grave danger from terrorists, expatriate French monks resolve to stay in Algeria. **A-** *(Also on iTunes)*

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (2011, Not Rated) **Thanapat Saisaymar** Ghosts visit a dying man in this dreamy Cannes 2010 Palme d'Or winner from Thailand. **A-**

BATTLE BEYOND THE STARS (1980, PG) **Richard Thomas, John Saxon** A post-*Star Wars* sci-fi extravaganza made on a shoestring budget. This 30th-anniversary edition is delightfully cheesy, but also plain delightful, thanks to assists from a who's who of future Oscar players like art director James Cameron and writer John Sayles. **B**

COMING SOON

→ **LIMITLESS** (2011, PG-13) **Bradley Cooper, Robert De Niro** A scraggly aspiring novelist sees his life upended when he takes a drug that turns him into a genius. **B+ 7/19**

RANGO (2011, PG) **Johnny Depp, Isla Fisher** Depp plays a gunslinging chameleon in this simpatico if labored animated family comedy set in the Old West. **B- 7/15**

Most grades are from EW's reviews of the original theatrical release

BRAZIL: UNIVERSAL/EVERETT COLLECTION; LIMITLESS: JOHN BAER

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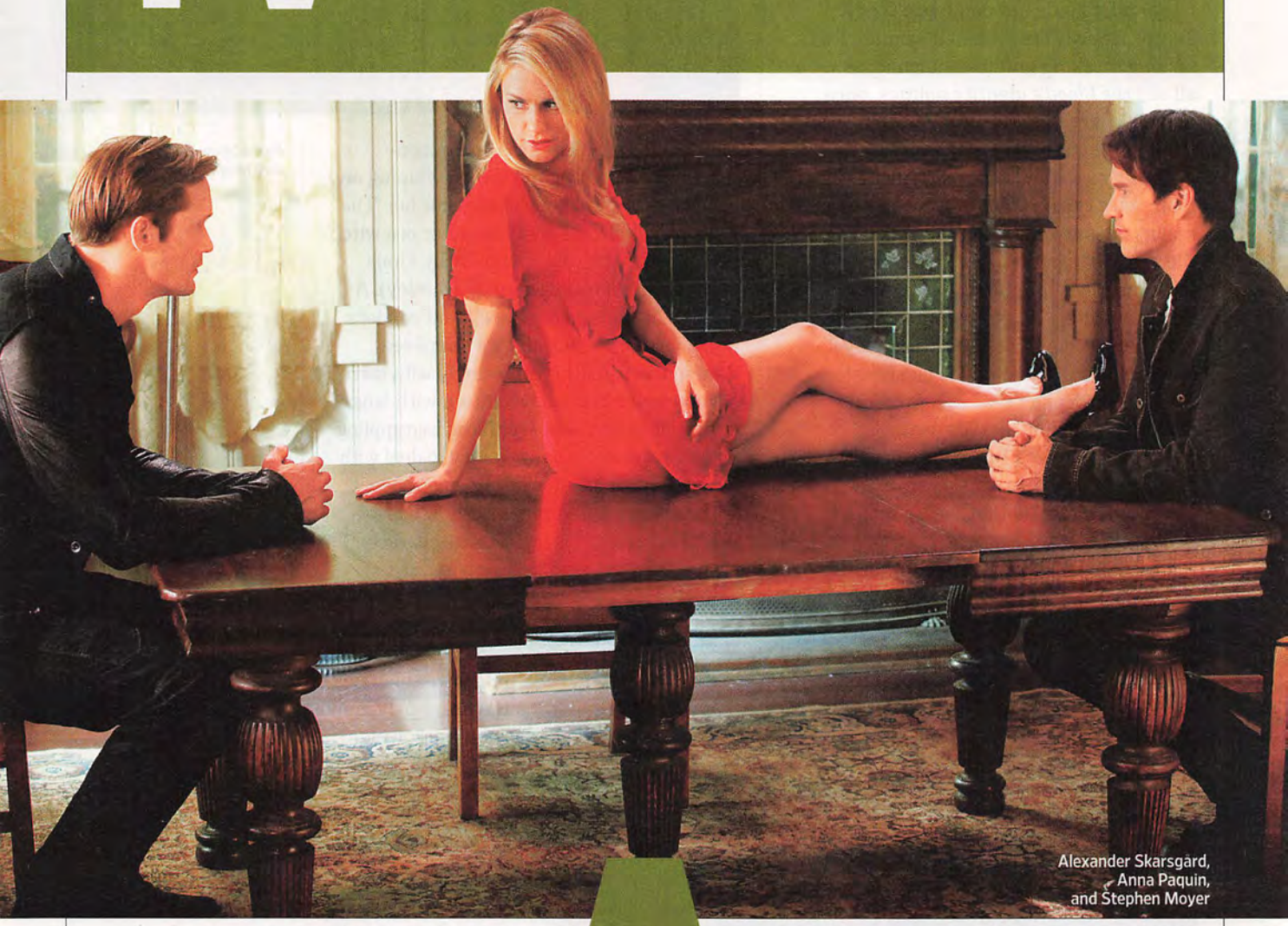


Alexander Skarsgård, Anna Paquin, and Stephen Moyer

JOHN P. JOHNSON/HBO

True Blood

Sundays, 9 p.m.
HBO
By Ken Tucker

A

NYONE LAMENTING the always-impending demise of the networks' afternoon soap operas is well-advised to check out the new season of *True Blood*. As much as any ace writer for *The Bold and the Beautiful*, *Blood* creator Alan Ball knows how to juggle multiple pretty people and knotty, danger-stuffed story lines for the maximum amount of breathless romance and over-the-top action.

I could fill this review space just cataloging each subplot. Instead, I'll go for a big-picture analysis and get down to a few specifics. First, Ball now so owns these characters created by novelist Charlaine Harris that he can, in the July 10 episode, drop in a quick shot of (minor spoiler alert) Anna Paquin's Sookie reading a Charlaine Harris novel, as though *the books themselves*

were a part of Ball's fictional world. Second, what Ball is up to this season is nothing less than a reinvention of nearly every major character.

After a brief season-premiere visit to fairyland, Sookie has come back to Bon Temps a newly emboldened woman. She's no longer taking guff from anyone; as with all of *True Blood*'s identity politics, once Sookie learns who she really is (in her case, a fairy), it empowers her. Thus, when she returns to find that Eric (Alexander Skarsgård) has bought her house as a means of controlling her, she doesn't wail the way early-period Sookie would have. Now she talks about how fed up she is with being lied to and exploited by these damn vampires. When Eric says in the July 3 episode, "Your blood tastes like freedom, Sookie," he doesn't realize he's talking about her freedom, not his own.

Stephen Moyer's Bill, once a sensitive agonizer, is now a strutting king among vamps, admitting with oily ease that he deceived Sookie the past few seasons to attain his power goals. Tara (Rutina Wesley) has decided she likes girls and mixed-martial-arts fighting more than whining and crying—a big, welcome change for her. The season's significant new character is a witch played with wizardly virtuosity by Fiona Shaw (Harry Potter's Petunia Dursley). As for Eric, he falls under a spell that renders him a virtual blank slate. It's fun to see Skarsgård, usually so knowingly wily, turn his character into a meek kitten with fangs.

In general, the new *True Blood* is grappling with the notion of change—how to deal with it, and how to use it. The choices? Face it with either mature grace or callow fearfulness. Regardless, it's time, as one character says in a future hour, to "vamp up." **B+**

Fiona Shaw (left) and Moyer

John Barrowman and Mekhi Phifer

Torchwood: Miracle Day

Debuts July 8, 10 p.m.
STARZ
By Ken Tucker

Torchwood: Miracle Day is a wittily successful attempt to introduce American settings to the hit British series. The premise is that one day, worldwide, nobody dies anymore—no matter how sick or injured. Oh, except for the previously immortal Jack Harkness (star John Barrowman); *he* can suddenly be hurt and, perhaps, expire. The title's "miracle" is quickly recognized as a curse: If no one dies, and the population increases, soon there will not be enough food for the planet. The Torchwood investigative team (now down primarily to just Harkness and Eve Myles' Gwen Cooper) to the rescue!

Mekhi Phifer, as a CIA agent working with Torchwood, is much more loose and open than he ever was while on *Lie to Me*. Among the many pleasures here is a superbly creepy performance by Bill Pullman as Oswald Danes, an infamous pedophile-murderer, and guest stars including Lauren Ambrose (*Six Feet Under*) and Wayne Knight, transcending *Seinfeld*'s Newman in a dapper business suit.

Juggling the themes of famine, fame, and family, *Torchwood: Miracle Day*—conceived by series creator Russell T Davies, with some episodes written by *Buffy* and *Dollhouse* vet Jane Espenson—makes a smooth transatlantic shift that will, I hope, broaden this marvelous, tense fantasy franchise's audience. **A-**

TRUE BLOOD: JOHN P. JOHNSON/HBO (2); TORCHWOOD: MIRACLE DAY: STARZ

Ryan Murphy on *The Glee Project*

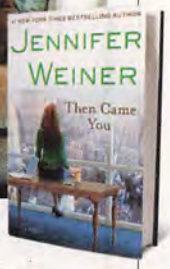
Glee co-creator Murphy gives the hard sell on why you should be watching Oxygen's reality series (Sundays, 9 p.m.). –TIM STACK

It's must-see TV for Gleeks "People who love *Glee* will love this show. By the time this person comes on the air this fall, people will really know them and root for them. The person that we found is so perfect. I think the winner is going to be a huge star in the tradition of Lea Michele, Darren Criss, and Chris Colfer."

Tears! Drama! Heartbreak! "I love the show, too, because it's so raw and so real. It's really intense—I've never seen so much sobbing, ever. Every week, I felt like Jennifer Lopez. Like, this is so damn hard. I thought I was going to be more Simon Cowell and I ended up being Jennifer Lopez, so go figure."

The winner will face off with Jane Lynch "We have a great story line planned for Sue that will involve the *Glee Project* winner, who will become the person Sue has hated the most in the entire history of her life. She's done destroying the glee club and she just wants to destroy the *Glee Project* winner!"

The cast of *The Glee Project*



Raven-Symoné, Loretta Devine, and Majandra Delfino on *State of Georgia;* (inset) Jennifer Weiner's new novel, *Then Came You*

Write of Passage

Best-selling novelist **Jennifer Weiner** (*In Her Shoes*) is trying her hand at TV writing with ABC Family's new series *State of Georgia* (Wednesdays, 8:30 p.m.). Penning TV scripts instead of books can be a challenge, but as Weiner writes below, it has plenty of perks.

MORE PEOPLE With novels, you write by yourself, all alone. It's just you and the voices in your head. With television, you have people! Friends! Or at least people willing to pretend that they're your friends, because you hired them! On the plus side, you'll have non-imaginary people to discuss *The Bachelor* with, and your colleagues will come equipped with interesting anecdotes, many from the shows they used to work on, most of them about how the beloved sitcom stars of my youth were actually monsters. Now for the bad news: The writers will occasionally have their own "voices," their own "ideas," their own "sense of how things should sound." Mostly, this will just annoy you, but occasionally the writers will have a good idea for a joke, or a scene, or a place where you can order lunch. Which leads me to...

LUNCH In my previous life as a mother-slash-novelist, lunch was whatever I could cadge off the 3-year-old's plate. Now that I am an official television-showrunning lady in L.A., lunch is once again an actual meal. No more half-chewed chicken nuggets and Goldfish crackers for this girl. Production pays for the grub, and writers can order food for themselves and even extra dishes for the table. Because Accounting thinks that we have a writer named Table! Gee, I hope Accounting doesn't read ENTERTAINMENT WEEKLY.

POPULAR ISN'T BAD It's a strange tic in the world of literature, the compulsion among critics, self-styled intellectuals, and everyone at *The New York Times* to equate best-selling with trash. Well, here in Hollywood, they're okay with popular, and while there's still a divide between high art and beloved-by-the-masses sitcoms, there's also an understanding that we're all playing in the Neighborhood of Make-Believe, ever mindful of the needs of advertisers. The notion that you've written (gasp!) funny best-selling fiction that appeals to (double gasp!) women is, refreshingly, seen as a good thing. It's nice. But not as nice as lunch. ■ *(Weiner's new novel,* Then Came You, *hits stores July 12.)*

MURPHY: JASON MERRITT/GETTY IMAGES; *THE GLEE PROJECT*: ANDREW ECCLES/OXYGEN MEDIA; *STATE OF GEORGIA*: MITCH HADDAD/ABC FAMILY

SoundBites

"She's from Thailand and she calls it Thai food. Surely in Thailand it's just called food, isn't it?"
—Ricky Gervais on *The Marriage Ref*

"Great. I'll just tell my tumors to stop growing until you call me back with a spot."
—Cathy (Laura Linney), on the phone for an appointment with an in-demand oncologist, on *The Big C*

"I've got some ideas for you. We need to change the look, the singing, the dancing, the hand-waving..."
—Piers Morgan, when asked by Triple Threat, who sing, dance, and act, what they could do to improve, on *America's Got Talent*

"I have a fairy godmother?... Okay, if your job is to look after me, can I just say you suck?"
—Sookie (Anna Paquin), to Claudine (Lara Pulver), on *True Blood*

"President Obama was in New York today. There was one embarrassing moment when he saw the Naked Cowboy and was like, '*Please* tell me you're not a Democratic congressman.'"
—Jimmy Fallon on *Late Night*

The Chart

THE RATINGS

1 America's Got Talent

AGT's esteemed panel of judges rated the hopefuls—everyone from singers to pole dancers—at the Big Apple auditions.

THE TOP 25

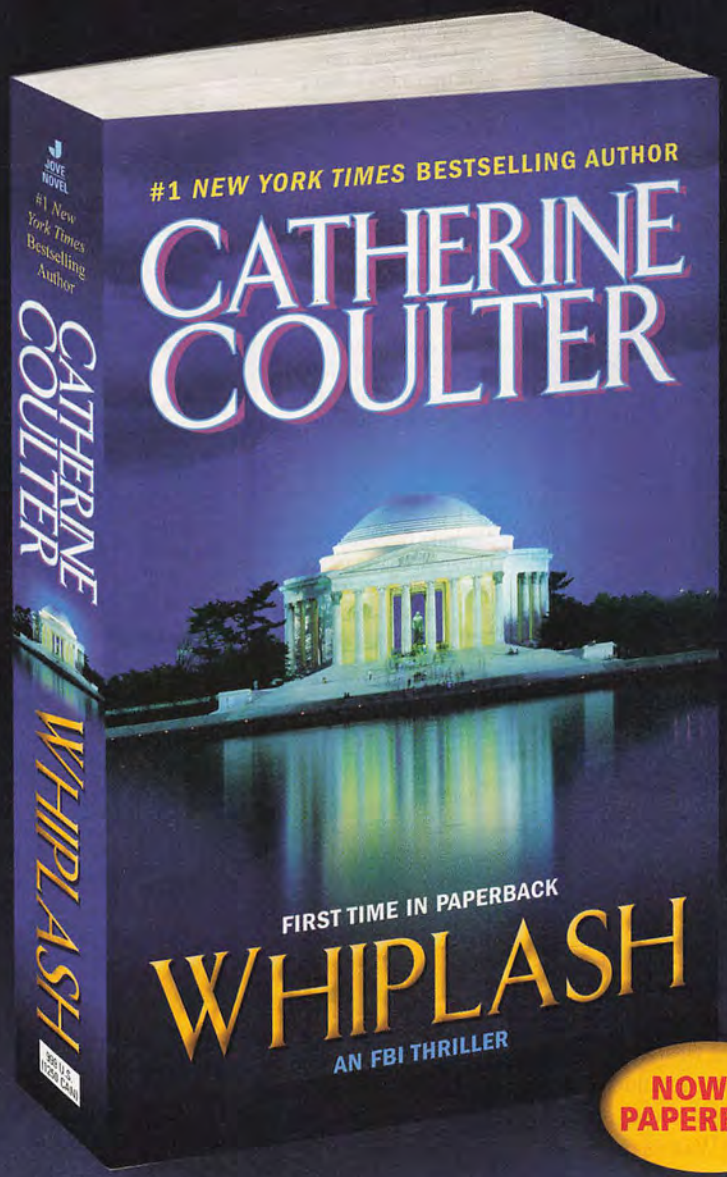
		VIEWERS*	LAST WEEK
1	**AMERICA'S GOT TALENT** NBC, Wednesday, 9:16 p.m.	13.5	–
2	**AMERICA'S GOT TALENT** NBC, Tuesday, 8 p.m.	12.3	1
3	**THE VOICE** NBC, Tuesday, 9 p.m.	12.1	2
4	**AMERICA'S GOT TALENT (R)** NBC, Wednesday, 10:16 p.m.	10.7	–
5	**THE VOICE** NBC, Wednesday, 8:16 p.m.	10.0	–
6	**NCIS (R)** CBS, Tuesday, 8 p.m.	9.3	3
7	**NCIS: LOS ANGELES (R)** CBS, Tuesday, 9 p.m.	8.8	6
8	**THE MENTALIST (R)** CBS, Thursday, 10 p.m.	8.0	5
9	**THE BACHELORETTE** ABC, Monday, 8 p.m.	7.8	7
10	**CSI (R)** CBS, Thursday, 9 p.m.	7.7	12
	WIPEOUT ABC, Thursday, 8 p.m.	7.7	26
12	**THE BIG BANG THEORY (R)** CBS, Thursday, 8 p.m.	7.3	14
13	**60 MINUTES (R)** CBS, Sunday, 7 p.m.	7.2	9
	EXPEDITION IMPOSSIBLE ABC, Thursday, 9 p.m.	7.2	–
15	**SO YOU THINK YOU CAN DANCE** Fox, Thursday, 8 p.m.	6.5	16
16	**CRIMINAL MINDS (R)** CBS, Wednesday, 9 p.m.	6.3	19
	SO YOU THINK YOU CAN DANCE Fox, Wednesday, 8:16 p.m.	6.3	8
	AMERICA'S GOT TALENT (R) NBC, Monday, 8 p.m.	6.3	–
19	**TWO AND A HALF MEN (R)** CBS, Monday, 9 p.m.	6.2	22
20	**HAWAII FIVE-0 (R)** CBS, Monday, 10:01 p.m.	6.1	10
	LAW & ORDER: LA NBC, Monday, 10 p.m.	6.1	–
22	**MIKE & MOLLY (R)** CBS, Monday, 9:31 p.m.	6.0	18
23	**BLUE BLOODS (R)** CBS, Friday, 10 p.m.	5.9	13
	CSI: NY (R) CBS, Friday, 9 p.m.	5.9	21
25	**ROOKIE BLUE** ABC, Thursday, 10 p.m.	5.8	53

SOURCE: Nielsen Media Research, week of June 20–26, 2011 *In millions

EW **MORE ON EW.COM** Find fresh recaps of *True Blood, Falling Skies, The Bachelorette, So You Think You Can Dance*, and more every week on EW.com

GERVAIS: KEVIN MAZUR/WIREIMAGE.COM; LINNEY: MUNAWAR HOSAIN/FOTOS INTERNATIONAL/GETTY IMAGES; MORGAN: CHRIS HASTON/NBC; PAQUIN: ART STREIBER/HBO; FALLON: HENRY S. DZIEKAN III/GETTY IMAGES

Catherine Coulter delivers a chilling summer thriller.



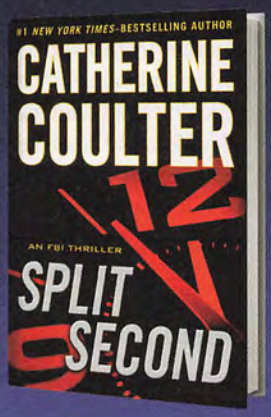
#1 *New York Times* bestselling author Catherine Coulter's FBI agent couple faces their most perplexing case yet. As a string of murders related to a huge pharmaceutical conglomerate creeps closer to the vice president of the United States, Savich and Sherlock must act before it's too late.

Coulter **"will send chills up your spine."** *–The Star-Ledger*

"Timely...Fast-paced from the onset...Fans of the series will relish this strong entry while newcomers will find [it] **a winner** too."
–Midwest Book Review

NOW IN PAPERBACK

Look for *Split Second*, on sale July 19 from Putnam



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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK

(From left) Aaron Paul, Jonathan Banks, and Bryan Cranston

Breaking Bad

SUNDAY, JULY 17 | 10–11PM | AMC | TV-14 HD

SEASON PREMIERE

In the light, breezy world of summer entertainment, you need a good old-fashioned meth-lab murder every once in a while. And there could be one or two of them during the fourth season of AMC's *Breaking Bad*, which emerges from its edge-of-your-armchair cliff-hanger with an almost unbearably suspenseful premiere, at least one genuinely shocking twist, and more proof that it's among the best shows on television. Did Jesse shoot Gale? Will Gus massacre Walt as payback, or will Walt get to Gus first? Is Skyler ready to drop the sanctimony and become a crime-boss wife for real? Will Saul ever stop calling Jesse "Hip-hop"? (Please, no—it kills us when he does that!) Suffice it to say that this is looking like one bloody, anxious, thrilling season as Giancarlo Esposito's and Bryan Cranston's Gus and Walt approach their *High Noon* moment. *—Melissa Maerz*

MONDAY JULY 4

8–9:30PM*
A Capitol Fourth
PBS, TV-G HD
Josh Groban, Steve Martin, and Jordin Sparks perform from the Capitol building's West Lawn. Still upset that Blake Lewis didn't win *Idol*, First Dog Bo sulks inside. Give it up, dude. It's been four years. *check local listings

9–10PM
Macy's 4th of July Fireworks Spectacular 2011
NBC, TV-PG HD
Beyoncé is scheduled to sing at the patriotic festivities, sponsored by a store she'd never set foot in.

9–10PM
Citizen U.S.A.
HBO, TV-PG HD
Alexandra Pelosi's documentary about immigrants to America...like my awesome grandfather and his consonant-friendly last name.

10–11PM
Boston Pops Fireworks Spectacular
CBS HD
Cymbals + sparklers.

SERIES DEBUT
10–11PM
PastPort: Venezuela
nuvoTV, TV-PG HD
Wilmer Valderrama returns to Venezuela to greet long-lost family. Who ask him if he really dated Lindsay Lohan.

Cable *Network*

12:15–2:15AM
Network
TCM, TV-MA-L HD
Guest programmer Conan O'Brien picked Sidney Lumet's 1976 classic. Hell of a lot better than his first choice, *Losin' It*.

TUESDAY JULY 5

Maci and Bentley

10–11PM
Teen Mom
MTV, TV-PG-LV HD

SEASON PREMIERE

The third season of this docu-series finds our moms finally making some grown-up decisions. Catelynn contemplates moving in with fiancé Tyler, Amber breaks things off with her partying boyfriend to reconcile with baby-daddy Gary, Maci is getting serious with Kyle, and Farrah, well, she opts for an entirely different kind of growth. At least their newfound maturity hasn't stood in the way of their engrossing bickering, boyfriend woes, and baby drama. **B+** *—Lesley Savage*

BREAKING BAD: URSULA COYOTE/AMC; O'BRIEN: ART STREIBER/TBS; *TEEN MOM*: MTV

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WEDNESDAY JULY 6

SEASON PREMIERE
10–11PM
I Shouldn't Be Alive
Animal Planet, TV-PG-LV HD
Five friends go skiing on New Year's Eve when an avalanche strikes. Seriously, is New Year's Eve the worst holiday ever? Either you have no plans or you get buried by snow.

SEASON FINALE
10–11PM
Men of a Certain Age
TNT, TV-MA-L HD
Will Joe make it through the senior-tour prequalifier? Or will he be another one of those oldish white guys who talk about how good their swing used to be?

SEASON PREMIERE
10–11PM
Restaurant: Impossible
Food, TV-G HD
Chef Robert Irvine travels to Harrisburg, Pa., to rescue a Wild West-themed restaurant. So odd that their "Shoot 'n' eat your own meat" night didn't work.

Jenni Pulos and Jeff Lewis

9–10PM
Flipping Out
Bravo, TV-14-L HD

SEASON PREMIERE

Times they are a-changin' at Jeff Lewis Designs. The biggest shift? The addition of Gage, who handles business affairs for the company—and dates Jeff on the side. But making room for the boyfriend means, tragically, less screen time for fan-favorite sidekick Jenni (at least in this first episode, where she's supposedly spending more time "pursuing other interests"). Gage is no Jenni...but the premiere still packs in several gems, like the moment when Jeff tells his sixtysomething maid, Zoila, he wants to adopt her. And she, ever playful, goes with it. Thankfully, Zoila still rules *Flipping Out*. **B** —*Tanner Stransky*

THURSDAY JULY 7

8–9PM
So You Think You Can Dance
Fox, TV-PG-DL HD
Two more are voted off. Or to put it in theatrical terms: They flit. They float. They fleetly flee. They fly.

10–10:30PM
Wilfred
FX, TV-MA-LS HD
We find out why Wilfred put Ryan's wallet at a crime scene. 'Cause he's man's worst friend?

10–11PM
Love Bites
NBC, TV-14-DSL HD
Cheryl Hines plays a mother who's upset her daughter doesn't share more. Stop trying to talk to me through NBC shows, Mom!

10–11PM
Rookie Blue
ABC, TV-14-SV HD
Severed noggins go missing from a lab. I just hope they somehow find my old Barbie styling heads.

Julie Chen

SEASON PREMIERE
9–10PM
Big Brother
CBS
It's that time of summer when, against your better judgment, you devote three nights a week to exhibitionists holed up in a "house" on the CBS lot as they compete in pun-filled challenges and eat an alleged food substance called "slop." Will you feel good about your addiction and its host/enabler, Julie Chen? No. Will you love every second of it? Oh, yeah.

FRI JULY 8

Bridesmaids

SERIES DEBUT
10–10:30PM
Say Yes to the Dress: Bridesmaids
TLC, TV-PG HD
Taffeta-smothered bitterness, thy name is Bridesmaid. The *Say Yes* franchise expands to ladies-in-waiting and, as usual, incorporates approximately 26 minutes of Saying No. (One twangy, miserable maiden, on her bride's peacock theme: "It's a bird, right? Like, a big turkey?") Either way, honey, it still doesn't fly. **B–** —*Leah Greenblatt*

SAT JULY 9

8–9PM
Dino Gangs
Discovery, TV-PG-V HD
A paleontologist dismisses the theory that T. rexes were loners and instead claims they hung out in gangs. How very Prehistoric Crips.

8–9PM
Chaos
CBS, TV-PG-LV HD
The CIA tries to prevent a dying Middle East dictator from appointing his son as successor. Because who else would a Middle East dictator trust for advice, other than members of U.S. intelligence?

8–10PM
A Fairly Odd Movie: Grow Up, Timmy Turner!
Nickelodeon, TV-G HD
Jason Alexander and Cheryl Hines star as fairy godparents to a 23-year-old who doesn't want to grow up. Um, Timmy? If you ever want to go on a date, you might want to ditch the whole "Fairies make my wishes come true!" shtick.

SUNDAY JULY 10

10–10:30PM
Curb Your Enthusiasm
HBO, TV-MA HD

SEASON PREMIERE

If that last season was the most high-profile in *Curb*'s history—*hello*, Jerry—season 8 may go down as the most aggressive. "There are people in every episode who are upset with me and occasionally resort to violence," shares misery man Larry David. "There's a lot of physical altercations this year. Even more so than usual." Oy, David is coy about the season opener, other than to hint that it "involves a baseball owner, a lawyer, and some irate Girl Scouts," while resolving the fate of Larry and Cheryl's relationship. Later this season, Larry worms his way into the Big Apple, where celebs like Michael J. Fox and Ricky Gervais pop up. Can we assume that Larry doesn't hit it off with Michael J. when he bumps into him? "It's fair to say that," says David. "He's not an ideal neighbor." And what about Ricky? "My relationship with Gervais isn't much better than my relationship with Fox." Sounds frightful and delightful.
—*Dan Snierson*

Larry David

9–10PM
True Blood
HBO, TV-MA HD
Sookie reconnects with Alcide! I'm sad to report things don't proceed how we'd like. I'm even sadder to report he's not shirtless.

9–10PM
Secrets of SEAL Team Six
Discovery, TV-14-V HD
Behind the scenes with the special-ops military team who killed Osama bin Laden. Considering how top secret this group is, I'm guessing "behind the scenes" is more of an "across the street from the Pentagon" thing.

SERIES DEBUT
10–11PM
Famous Food
VH1, TV-14
Some of the more hateful people from reality TV (Jake Pavelka, Danielle Staub, Heidi Montag) compete in cooking challenges to win an ownership stake in a restaurant. That no one will ever go to for fear of running into them.

FLIPPING OUT: NICOLE WILDER/BRAVO; CHEN: JAMES WHITE/CBS; SAY YES TO THE DRESS: BRIDESMAIDS: TLC; CURB YOUR ENTHUSIASM: JOHN P. JOHNSON/HBO

MONDAY JULY 11

9–10PM
The Closer
TNT, TV-14-LV HD

SEASON PREMIERE

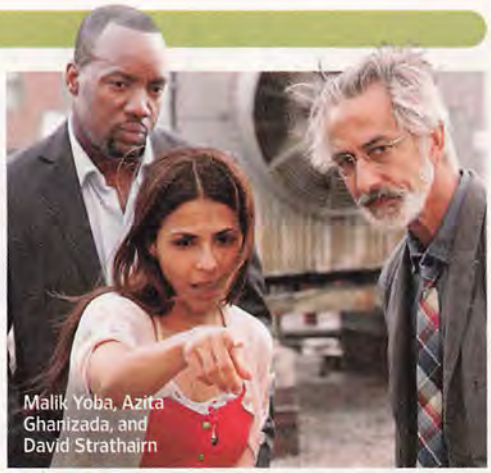
Last year Kyra Sedgwick earned an Emmy for her firecracker performance as Brenda Leigh Johnson, the indefatigable, near-unbeatable LAPD investigator whose smarts, intensity, and Southern-fried sass are the bane of both the bad guys she puts away and the good guys she works with. The season 8 premiere kicks off the star's swan-song year—and an epic setup for a potential spin-off about Mary McDonnell's equally no-nonsense internal-affairs cop, Captain Raydor. The story has Brenda and her Major Crimes team (who together form one of TV's most entertaining ensembles) investigating the murder of an up-and-coming rapper and his (alleged) drug-dealing pals. It's not top-notch *Closer*; everyone and everything feels a smidge tired. Yet however grating the premiere may be, the series remains undeniably winning—just like Brenda herself. **B** —*Jeff Jensen*

Kyra Sedgwick

SEASON PREMIERE
8–9PM
Adventure Time
Cartoon, TV-PG HD
The cult-show phenomenon continues as Finn and Jake are attacked by the Cute King and his army of harmless warriors. I think I've just been defeated by Operation Adorableness.

9–10PM
MasterChef
Fox, TV-14-DL HD
The remaining contestants are tasked with serving a five-course feast on The London hotel's roof to Hollywood types. Or to a few of them whose images will be duplicated over and over again.

SEASON PREMIERE
9–10PM
Man vs. Wild
Discovery, TV-PG HD
Bear Grylls takes Jake Gyllenhaal to Iceland, where they hike, forage, and bond over people misspelling their last names.


Malik Yoba, Azita Ghanizada, and David Strathairn

10–11:30PM
Alphas
Syfy, TV-14-LV HD

SERIES DEBUT

Five people with heightened abilities (superstrength, supersenses, etc.) band together to fight crime. The quintet are led by David Strathairn, who's sort of Professor X to their X-Men (the premiere is co-written by *X3* screenwriter Zak Penn). Strathairn helps the credibility of the melodrama a lot. *Alphas* may remind some viewers of *Heroes*, and is a dropped ABC pilot, but it's not damaged goods. It's fun and swift, and Callum Keith Rennie has a bigger role than he did on *The Killing*, here playing the Alphas' Pentagon contact. **B** —*Ken Tucker*

TUES JULY 12

SEASON PREMIERE
8–9PM
It's Worth What?
NBC HD
Cedric the Entertainer hosts this game show in which contestants guess how much stuff costs. I wonder why that concept is ringing a bell. Maybe because *The Price Is Right* has been doing it for the past 39 years?

SEASON PREMIERE
9–10PM
Food(ography)
Cooking, TV-G HD
Beer pizza, malt-flavored blondies, and other things that sound really good when you're drunk but kind of disgusting the day after.

9–11PM
The 2011 Major League Baseball All-Star Game
Fox HD
Phoenix hosts tonight's game. Some want to boycott because of Arizona's immigration law. Others want to boycott spending a sweltering day in Phoenix.

WEDNESDAY JULY 13

Glenn Close

10–11PM
Damages
DirecTV Ch. 239, TV-MA HD

SEASON PREMIERE

Back for another season courtesy of DirecTV, which means the show can and does use the F-word willy-nilly, *Damages* gets off to a start that is both intriguing and a tad too familiar. John Goodman joins the cast as a thinned-down heavy who heads up a private military security firm. Both Glenn Close's Patty and Rose Byrne's Ellen would like to find out more about his work in Afghanistan. Devious Patty is still drinking like a fish, while wan Ellen is still seeking her advice (still, Ellen? Really?), and I still will not be able to resist watching every episode I possibly can. **B+** —*KT*

SEASON PREMIERE
9–10PM
Roseanne's Nuts
Lifetime, TV-14-L HD
Why exactly did the comic ditch L.A. to run a 40-acre macadamia-nut farm in Hawaii? Four words: More. Money. Than. God.

SEASON PREMIERE
10–11PM
The Franchise: A Season With the San Francisco Giants
Showtime, TV-MA HD
Life off the field with the coaches, families, and players of the 2010 World Series' winning team. Lots of people talking about balls. That's what she said. (Sorry.)

SEASON PREMIERE
10–11PM
Rescue Me
FX, TV-MA-LV HD
The final season starts with Damian confined to a wheelchair and Tommy's family life being shaken up. And still, it's less depressing than Roseanne running a macadamia-nut farm.

Christi and Chloe

SERIES DEBUT
10–11PM
Dance Moms
Lifetime, TV-PG-L HD
I love a show about crazy stage moms, and at moments this one doesn't disappoint. ("I definitely think my girls are like little dolls," one mama says, before stating that "dance" broke up her marriage.) But for a show that claims to be about mothers, a hell of a lot of time is spent on a dance teacher who thinks she's Debbie Allen circa *Fame*. **B–**

THE CLOSER: KAREN NEAL/TNT; *ALPHAS*: KEN WORONER/SYFY; *DAMAGES*: DAVID RUSSELL/SONY/DIRECTV; *DANCE MOMS*: SCOTT GRIES/LIFETIME TELEVISION

THU JULY 14

7–9AM
Good Morning America
ABC HD
The prime-time Emmy nominations are announced. Just stay in bed, Jon Hamm. You know your name's being called.

SERIES DEBUT
9–10PM
Sweet Home Alabama
CMT, TV-14-L HD
Think *The Bachelorette*, but with a self-described Southern belle who "values and respects the traditions of the South." Is anyone else uncomfortable that there are no men of color on this show?

SEASON PREMIERE
11–11:30PM
The Green Room With Paul Provenza
Showtime, TV-MA HD
The comic talks about the funny with Ray Romano, Garry Shandling, Judd Apatow, and Marc Maron. Lady comics? You may go run nut farms in Hawaii.

FRIDAY JULY 15

Connie Britton and Zach Gilford

8–9:30PM
Friday Night Lights
NBC, TV-14-L HD

SERIES FINALE

It's Christmas in Dillon, and some familiar faces return to the Texas town where for five seasons this ever-underappreciated show has spun football, family, and small-town life into one of TV's greatest dramas. In the sad-but-satisfying final episode, the Lions head to the state championship; Eric (Kyle Chandler) and Tami Taylor (Connie Britton) face a wrenching decision; and old friends drink, dance to Conway Twitty, and wonder what comes next. As usual, the writing and acting are virtually invisible, full of long pauses and meaningful glances. The show's complicated characters feel so real, so totally alive, that it's heartbreaking when the end comes and it's time to part with them forever. A *—Rob Brunner*

SATURDAY JULY 16

2–7PM
Pop-Up Video
VH1 Classic, TV-PG
A marathon of the addictive video show. Ah, I can still hear the sound of the bubble popping up. It brings back late-'90s memories of listening to the Spice Girls and pretending I didn't love *Titanic*.

9–11PM
Super Eruption
Syfy, TV-PG-LV HD
A "super volcano" erupts in Yellowstone park. Because the non-super ones are so lame. Right, Pompeii?

9–11PM
Keeping Up With the Randalls
Hallmark, TV-G HD
Marion Ross and Roma Downey star as a seemingly sweet grandmother and mother of a guy bringing his girlfriend home for an annual family get-together. I think we all sensed that Mrs. C and Monica had major dark sides.

Shorty Rossi

SEASON PREMIERE
10–11PM
Pit Boss
Animal Planet, TV-14-L HD
Armed with only a leash and kissing sounds, the Shorty-wood gang begins season 3 by storming a dark, empty warehouse SWAT-style to rescue a cute little pooch. There's more human than canine drama in this perfectly lovable series—but like a big, sweet pit bull, it has less bite than you'd think. B *—Stephan Lee*

SUNDAY JULY 17

Sarah Ferguson

9–10PM
Finding Sarah
OWN, TV-PG HD
After last year's headline-making bribery scandal, Duchess of York Sarah Ferguson has attempted to reclaim her life—how else?—by documenting her struggles on reality TV. In tonight's penultimate episode, Fergie tackles a 26-mile trek in the Arctic. The journey is a long and arduous one, and unfortunately for us, it's just as long and arduous to watch. D+ *—Archana Ram*

8–9PM
Food Network Challenge
Food, TV-G HD
Tonight's theme is chocolate myths! You mean like the one in which chocolate is good for your heart? I gained seven pounds trying to be "healthy" from that one.

8–10PM
Cyberbully
ABC Family, TV-14-DLV HD
Emily Osment plays a high school victim of online bullying. If only she knew that those bullies were just insecure girls whose best years ahead involve keg parties at a two-year college.

SERIES DEBUT
9–10PM
Big Rich Texas
Style, TV-14-DL HD
The five spotlighted mother-daughter Texas duos aren't just shallow big-haired pageant types. One mom is actually a Ph.D. in biology! Of course, she also argues with her daughter about which one of them is hotter. (Sadly, I'm not joking.)

SERIES DEBUT
10–11PM
Bar Rescue
Spike HD
Bar consultant Jon Taffer tries to save watering holes around the country. Step 1: Don't be in Utah.

10–11PM
The Real Housewives of New Jersey
Bravo HD
Ugh. The dreaded Kim G. is back trying to stir the pot. Her desperation for camera time reeks more than the Newark refinery.

Noah's (Story) Arc

10–11PM
Falling Skies
TNT, TV-14-V HD
Noah Wyle's Tom doesn't trust the new lieutenant, who wants to separate the children from their parents. Hmmm, can't imagine why.

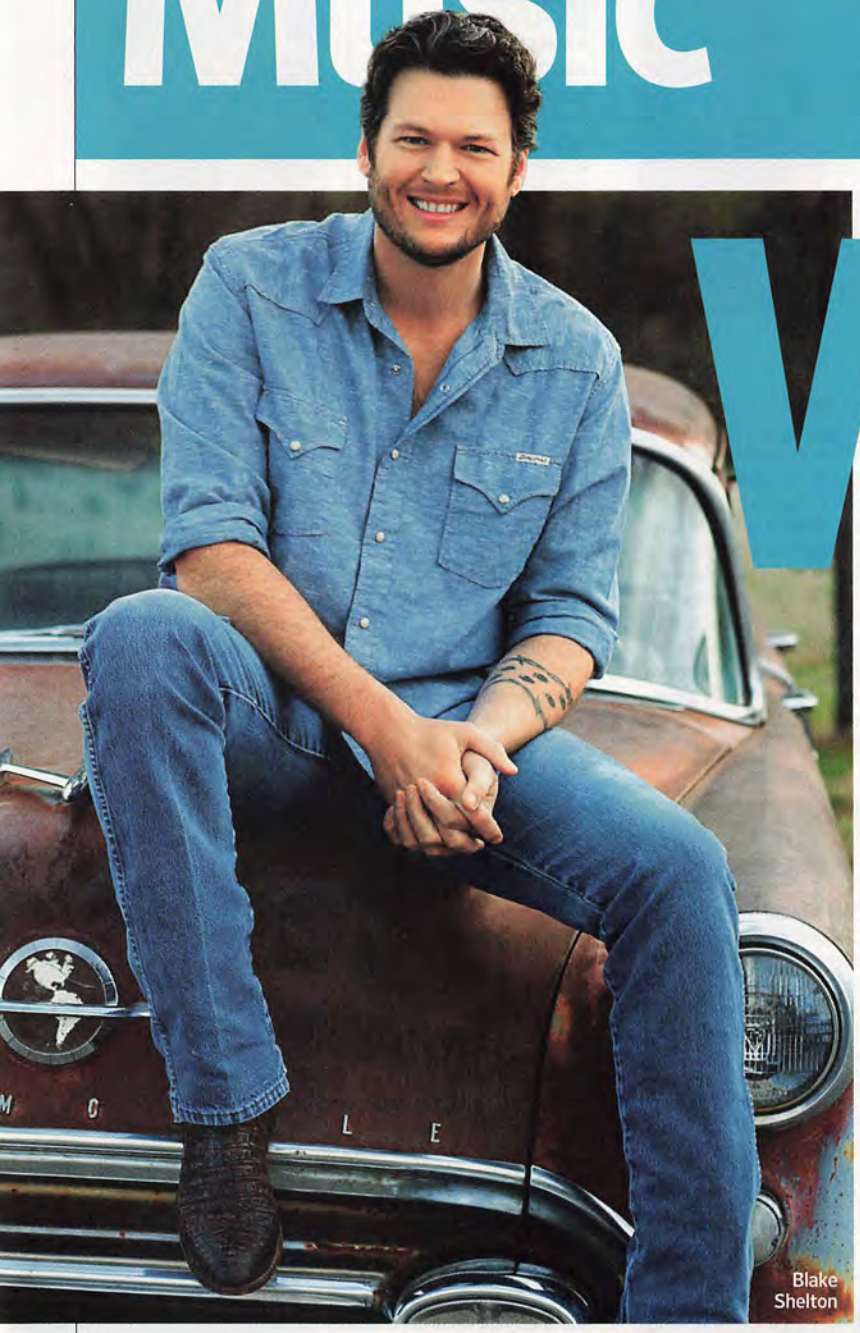
9–10:30PM*
Zen
PBS, TV-PG HD

MINISERIES DEBUT

He's handsome. He's honest. He's successful. He lives with his mother. Meet Aurelio Zen (an extra-raspy Rufus Sewell), the Venetian detective at the center of *Masterpiece Mystery!*'s superb BBC police series. Zen is no antihero—he's instantly likable and nearly unswervingly good (he won't even accept a free coffee)—but he's just as fascinating. Perhaps it's the way he bickers with his office nemesis (Ed Stoppard), romances the kindhearted department secretary (Bond girl Caterina Murino), and manipulates the slimy government lackey (*Coupling*'s Ben Miles) who wants every case wrapped up in his boss' favor. Or simply how he chain-smokes, inhales espresso, and fills out an Italian suit. Either way, add Rome as a backdrop, a throwback '60s score, and freaky whodunits about everything from cave dwellers to hookers to the Vatican, and you have PBS' best mystery import in years. A *—Aubry D'Arminio* *check local listings

Rufus Sewell

FRIDAY NIGHT LIGHTS: BILL RECORDS/NBC; PIT BOSS: ANIMAL PLANET; FINDING SARAH: OPRAH WINFREY NETWORK; FALLING SKIES: KEN WORONER/TNT; ZEN: LEFTBANK PICTURES 2011 FOR MASTERPIECE


Blake Shelton

Blake Shelton

Red River Blue
COUNTRY (WARNER BROS.)
By Melissa Maerz

WHERE DID ALL the good ole boys go? Blake Shelton asks that question on *Red River Blue*, his sixth studio album, but maybe he should answer it himself. Over the past year, the rebel-flag-flyin', moonshine-spittin', yee-haw-shoutin' Okie of 2010 short-players *Hillbilly Bone* and *All About Tonight* has settled down, with a steady job coaching on NBC's singing-competition juggernaut *The Voice* and a marriage to fellow country breakout Miranda Lambert. Newly nesting and fresh off his pop-crossover hit "Honey Bee," Shelton has lost some rascal magnetism, but he's winning sweetness points, harmonizing with the missus on the title track, offering to make dip for her "tater chips," and insisting, "Let other fools go paint the town/We'll just hold this sofa down." Spoken like a true domestic outlaw.

Shelton's a natural-born husband, part lover, part joker, and producer Scott Hendricks (Brooks & Dunn, Faith Hill) plays up his traditional side well on the hard-twanging anthems "Good Ole Boys" and "Hey." At times, Shelton's so charming, he could sing his way down a to-do list—and he kinda does on "Get Some" (where he gets up, gets paid, gets lost, etc.) and "Drink on It" (and also thinks on it, sleeps on it...). Schmaltzy power ballads don't cater to his strengths, and there are too many here ("Over," "I'm Sorry," "God Gave Me You"), but mix some goofball into his cornball and he's golden. "I'll hold your purse for ya," he teases on "Good Ole Boys," "I'll even go pick up some feminine products for ya." We know what the good ole girls are thinking: Ugh. But also: Awww! **B**

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GOOD OLE BOYS
A spur-kicking rallying cry

GET SOME
Fingerpickin'-good country

ANDREW SOUTHAM

Colbie Caillat

Colbie Caillat

All of You

POP (UNIVERSAL REPUBLIC)

By Kyle Anderson

The Malibu songbird's sound—full of carefree acoustic strums and beach-ready romance—is built for blandness, so her greatest struggle has always been breaking through all that aggressive pleasantness. Luckily, her third album proves there's more to her than a smile and a hair toss. Caillat plays with rhythmic touches (the high-spirited handclaps on "Brighter Than the Sun") and adds a dollop of country heartbreak to both her voice and her lyrics. On the ruminative title track, for example, world-weary pathos practically drips off the line "I'm no good at guessing." Nothing here is a call to arms, but Caillat's soft revolution is rousing nonetheless. **B+**

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I DO
A dewy promise

FAVORITE SONG
An island groove, with help from Common

NEW SINGLES

GYM CLASS HEROES FEAT. ADAM LEVINE
"Stereo Hearts"
Levine takes care of the languid, well-bronzed hook and Gym Class frontman Travie McCoy puts his sunburned heart on his sleeve in this game if uneven entry in the summer-jam sweepstakes. **B** —*KA*

BJÖRK "Crystalline"
Iceland's favorite pixie cracks open her sparkly music box and unleashes a twee tornado of xylophone chimes and spaced-out lyrics about "internal nebulae." It's like a lost track from 2001's *Vespertine*, with a gloriously unhinged breakbeat coda. **A–** —*KA*

DAVID GUETTA FEAT. TAIO CRUZ & LUDACRIS
"Little Bad Girl"
The hitmaking French house producer enlists the U.K. crooner and Atlanta rhymer to encourage ladies' naughtiest behavior. With its twirling synths and clobbering bass line, rump-shaking shouldn't be a tall order. **B+** —*Brad Wete*

Travie McCoy

CAILLAT: ROBERT ASCROFT; MCCOY: JIM SPELLMAN/WIREIMAGE.COM

TICK TOCK

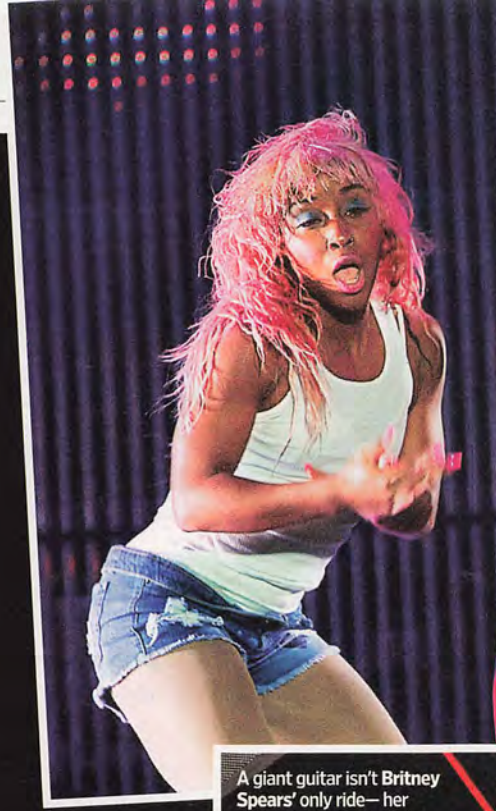
starz

ON TOUR

The Girls of Summer

The summer concert season is in full swing, and 2011 is turning out to be one lady-rific parade of outrageous pop pageantry. We show you some highlights.

On **Rihanna**'s nightly set list? A cover of Prince's *Purple Rain* classic "Darling Nikki". *(now through July 24)*



A giant guitar isn't **Britney Spears'** only ride— her stage show also includes a Pepto-pink convertible *(now through Aug. 8)*

Seven of **Katy Perry**'s wardrobe changes happen over the course of just one song, "Hot N Cold" *(now through Sept. 17)*

KATY'S KOSTUMES

The pop chameleon wears a dizzying 16 outfits total on her current California Dreams Tour. See a sampling at right.

In a frock with motorized spinning peppermints

Demurely dotted with pink puff balls

TICK TOCK

Spaceships! Male alter egos! Wigs galore! It's all in a night's work for **Nicki Minaj** *(right, opening for Britney Spears now through Aug. 8)*

On stage, **Taylor Swift** plays five guitars, two banjos, a ukulele, and piano *(now through Nov. 22)*

Sugarland's touring light show uses half a residential block's worth of electricity...and can be run off an iPad *(Jennifer Nettles, left, with bandmate Kristian Bush, now through Oct. 22)*

RIHANNA: RICHARD LAUTENS/ZUMA PRESS/CORBIS; NICKI MINAJ: JASON MOORE/ZUMA PRESS/CORBIS; SWIFT: LAURA FARR/ADMEDIA/SIPA PRESS; SPEARS: MAVRIXONLINE.COM; SUGARLAND: JASON MOORE/ZUMAPRESS.COM; PERRY GROUP SHOT, IN STRIPED DRESS: KRISTIAN DOWLING/PICTUREGROUP (2); OTHER PERRY COSTUMES: FRANK MICELOTTA/PICTUREGROUP (5)

Belting in Candyland stripes and swirls

Befeathered and bedazzled in a citrus rainbow

Punching it out as the queen of hearts

Shaking a tail feather

starz

1989

CHART FLASHBACK

The Berlin Wall crumbled, Seinfeld *debuted, and on the pop charts? Cannibals, Marx-ists, and a not-yet-disgraced Milli Vanilli. We revisit and regrade the top 10 of 22 years ago.* —Leah Greenblatt

1 FINE YOUNG CANNIBALS "Good Thing"
If hearing the words "good thing" doesn't immediately make you respond with two handclaps and a "doot doobie doot," you have no business reading this flashback. (Or, you're 20.) **A**

2 MILLI VANILLI "Baby Don't Forget My Number"
A stoop-sale Casio and a Speak & Spell could produce higher-quality dance jams. But isn't it sweet to remember a time when two scampering Europeans in blazers and bike shorts could lip-synch their way to pop Xanadu? **B–**

3 SIMPLY RED "If You Don't Know Me by Now"
Perhaps ill-advised to think that all Harold Melvin & the Blue Notes' 1972 soul classic needed were some very 1989 synths. Still, an unruinable song. **B**

4 MADONNA "Express Yourself"
And when did she ever not? Long live Her Madgesty's screed against second-bests. **A**

5 MARTIKA "Toy Soldiers"
Step by step, heart to heart—the best drum-machine melodrama from a former *Kids Incorporated* cast member ever (sorry, Fergie). **A–**

6 CYNDI LAUPER "I Drove All Night"
Cyndi, she-bopping no more, is compelled by love's vision quest—also, possibly, insanely cheap gas prices. **B+**

7 NATALIE COLE "Miss You Like Crazy"
The stuff of a thousand sobbing-in-your-stirrup-pants radio dedications. And it holds up, alas, about as well as those pants. **C–**

8 RICHARD MARX "Satisfied"
Richard was not just the sweet balladeer who was Right Here Waiting for You. He was also very proactive! Especially in his pursuit of satisfaction, and bitchin' guitar solos. **B**

9 NENEH CHERRY "Buffalo Stance"
Truly an anomaly in '80s pop radio: a bomb-the-bass snapshot of London street life that sounded like lyrical Mad Libs to American ears ("crocodile feet"?)—and we *loved* it. **A+**

10 EXPOSÉ "What You Don't Know"
Boy, they are not messing; the R&B lady fierceness and serious saxophone say so. **B+**

(Clockwise from top left) Madonna, Neneh Cherry, Martika, and Milli Vanilli

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ASHTON SHEPHERD
Where Country Grows
Shepherd revs up her mighty Alabama twang, calling out an unfaithful carouser on first single "Look It Up"—she wants to be invited, not left at home by a guy with a wandering eye. (And good-time girls still love the Lord, even if they can't always be early risers—see: testifyin' "Tryin' to Go to Church.") Among strong, young hardcore-country women, Miranda Lambert is Ashton's only real competition. **A–** —*Ken Tucker*

YACHT *Shangri-La*
On their fifth album, the playful electro-pop duo tackle epic themes (man's search for paradise, fear of apocalypse), melding John Donne and *Star Trek* quotes with disco beats. What could have been insufferably conceptual is saved by the jubilance of songs like the funky-frenetic "Utopia" and chugging art party "Beam Me Up." Set phasers to fun! **B+** —*Joe Lynch*

LLOYD *King of Hearts*
The Southern lothario's latest works overtime to collect the love muscles of pretty ladies all over. Some he snags with his yearning coos ("Lay It Down"), others with blunt sexual advances ("Shake It 4 Daddy")—and the remainder with charm, set to soulful, Isley Brothers-smooth grooves. **B** —*BW*

GILLIAN WELCH
The Harrow & the Harvest
Welch's bleak folk balladry dives even deeper here; dolor and pessimism prevail. She and guitarist Dave Rawlings refuse the listener any escape, any real pleasure. It's impeccable music for masochists. **C+** —*KT*

INCUBUS *If Not Now, When?*
No longer operating in their jam-friendly Primus phase nor their crunchy nü-metal incarnation, L.A. rockers Incubus are left with chiming guitars and some pleasant ambience. "Isadore" is thrillingly seductive, but the rest is cosmic fluff. **C+** —*KA*

Ashton Shepherd

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

TUESDAY JULY 5

The Tonight Show With Jay Leno
NATASHA BEDINGFIELD

WEDNESDAY JULY 6

The Tonight Show With Jay Leno
BILLY RAY CYRUS

THURSDAY JULY 7

The Tonight Show With Jay Leno
THE WINNER OF *THE VOICE*

FRIDAY JULY 8

Today
BLAKE SHELTON

Good Morning America
MIRANDA LAMBERT

The Tonight Show With Jay Leno
ASHTON SHEPHERD

MONDAY JULY 11

Late Show With David Letterman
INCUBUS

TUESDAY JULY 12

Late Show With David Letterman
BLAKE SHELTON

WEDNESDAY JULY 13

Late Night With Jimmy Fallon
JOE JONAS

THURSDAY JULY 14

Late Show With David Letterman
NIKKI JEAN

Late Night With Jimmy Fallon
JAMES BLAKE

FRIDAY JULY 15

Today
CHRIS BROWN

Good Morning America
BRAD PAISLEY

Late Night With Jimmy Fallon
BILLY RAY CYRUS

...DONNA: MICHAEL OCHS ARCHIVES/GETTY IMAGES; MILLI VANILLI: NEAL PRESTON/CORBIS; CHERRY: ANDREW CATLIN/LONDON FEATURES; MARTIKA: STEVE JENNINGS/CORBIS; SHEPHERD: MIKE COPPOLA/WIREIMAGE.COM; BEDINGFIELD: DAN STEINBERG/AP IMAGES; LAMBERT: FRAZER HARRISON/ACMA2011/GETTY IMAGES; JONAS: VITTORIO ZUNINO CELOTTO/GETTY IMAGES

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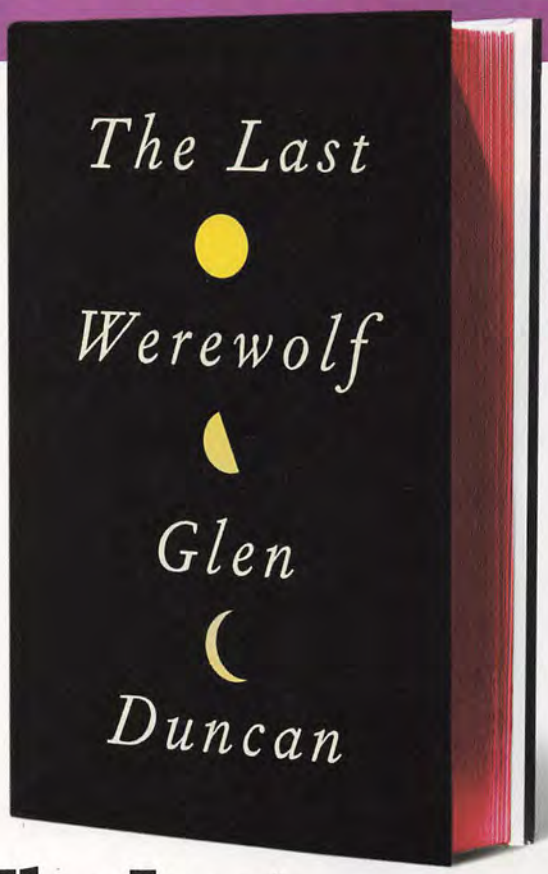
Books



The Last Werewolf

Glen Duncan
THRILLER
By Thom Geier

CAN A NOVEL about werewolves be both gorily pulpy and classy? Glen Duncan comes bloody close in *The Last Werewolf*, a surprisingly well-written yarn about a Kant-quoting lycanthrope on the run from monster hunters bent on rendering his species extinct.

Jake Marlowe, whose name recalls the hero of Joseph Conrad's *Heart of Darkness* and the author of *Doctor Faustus*, was infected nearly 200 years ago and has grown weary of the chase and his monthly feedings. Unlike Jeff Lindsay's Dexter Morgan, the serial killer who targets only fellow killers, Jake is generally less discriminating in his selection of victims. But even he gives in to charitable impulses, of a sort: "Two nights ago I'd eaten a forty-three-year-old hedge fund specialist. I've been in a phase of taking the ones no one wants." Jake is not only quite the raconteur, he's also a major horndog—the book's many sex scenes are just as graphic as the kills. "The werewolf gets dyslexia and a permanent erection," Duncan notes, while the vampires whose presence makes Jake physically ill are immortal and sexless. Take that, *True Blood* fans!

Duncan creates a world that is completely imagined, if occasionally implausible. (Why are the werewolf stalkers so strangely chivalrous, refusing to take Jake down when he's in his human state?) He's blocked out vivid action sequences that will smooth the way for the no-doubt soon-to-be-hired screenwriter. But mostly, he's crafted a clever narrative with a memorable antihero at its feral, furry heart. **B+**

Killers With Charisma

Duncan's werewolf may leave the countryside littered with bodies, but he still charms. Here's where he fits on our sliding scale of murderers we hate to love. —KEITH STASKIEWICZ

DEXTER MORGAN
Dexter
The cop-cum-serial killer only goes after villains, so we don't feel so guilty.

HANNIBAL LECTER
The Silence of the Lambs
He's a cannibalistic, crazy super-genius, but you have to admit he's got taste. Even if it's a taste of *you*.

APPEALING • APPALLING

RASKOLNIKOV
Crime and Punishment
Sure, he killed a defenseless old woman, but he feels really bad about it, you guys.

TOM RIPLEY
The Talented Mr. Ripley
Patricia Highsmith somehow made us care about her iconic sociopath.

JAKE MARLOWE
The Last Werewolf
Yes, he's a man-eating wolf, but he's oddly admirable.

PATRICK BATEMAN
American Psycho
He listens to Huey Lewis...while cutting people in half with a chain saw.

DEXTER: JIM FISCUS/SHOWTIME; *THE TALENTED MR. RIPLEY*: PHIL BRAY; *RED DRAGON*: GLEN WILSON; *AMERICAN PSYCHO*: KERRY HAYES

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Ovarian Cancer Research Fund
ocrf.org

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The House In France

Gully Wells

MEMOIR

By Lisa Schwarzbaum

Those who follow smart-set Brit-lit chat know that roughly a billion women have claimed British novelist Martin Amis as a boyfriend over the years. Gully Wells, 60, a features editor at *Condé Nast Traveler* magazine, is one of them. But that, she swears, is not really what *The House in France* is about—at least, not only. This engrossingly appalling memoir is ostensibly about how much the Paris-born, London-bred, New York-based author loved her mother, the late American journalist Dee Wells, who made her career in England.

Calling herself a "wild savage," Mummy constructed a life defined by headstrong rebellion and seriously iffy mothering, all of which was cushioned by privilege. First and briefly, she married Gully's American father, a rich diplomatic type whom she tired of in Burma; then she moved to London, established her name as a sassy TV commentator, and set her sights on famous Oxford philosopher A.J. "Freddie" Ayer. Although she bagged him (and made life comfy for him in both London and the house she bought in the south of France with money from her divorce settlement), marriage didn't stop the fellow from carrying on with ladies right and left.

Her mother's glittering crowd (including Iris Murdoch and Bertrand Russell) was terribly nonchalant about such stuff, and the author swears that even as a little girl, she was too. When she grew up, she sampled her own beaux, which is where Amis comes in for his celebrity cameo: He was her "first great love" at Oxford. Later, after she married a nice British chap who worked for the BBC, Gully and her husband moved to swinging Greenwich Village and then Brooklyn, where they established their own smart set, anchored by frequent houseguest Christopher Hitchens.

Honestly? Everyone's kind of awful and self-absorbed. But even so, there's something guiltlessly compelling about Gully's own attitude of *la-di-da*. **B+**

MEMORABLE LINE

"The first time I slept with Martin at home, he left in the middle of the night—maybe we thought it might be best if he met my parents over the dinner, rather than the breakfast, table...."

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Bridesmaids* → *Commencement

If you enjoyed the film's depiction of female camaraderie and the non-revelation that women can be funny (duh!), then you should pick up the new paperback edition of J. Courtney Sullivan's novel about a group of college girlfriends navigating the waters of adulthood.

The Killing* → *The Preacher

Were you obsessed with the AMC series, where the weather is drizzly and the murder is grisly? It's based on a Danish show, so go Scandinavian with this thriller from Camilla Läckberg.

Super 8* → *Okay for Now

There aren't any aliens on the loose in two-time Newbery winner Gary D. Schmidt's latest young-adult novel, but there is an examination of childhood loss, a nostalgia for small-town America in the late 1960s, and that Spielbergian sense that the kids might just be the smartest ones among us.

BRIDESMAIDS: SUZANNE HANOVER; *THE KILLING*: CAROLE SEGAL/AMC; *SUPER 8*: FRANCOIS DUHAMEL

The Blow-off

Jim Knipfel

NOVEL

Knipfel's writing ages like fine wine. That is, into fine vinegar. His phenomenal memoir *Slackjaw*, about losing his sight to retinitis pigmentosa, was refreshingly free of self-pity, and he never lets anyone else off the hook, either. His new novel, about a misanthropic crime reporter at a Brooklyn paper who accidentally sets off a wave of mass hysteria with an article about a local monster, is a weary, hilariously sardonic shake of the head at the media and the public's willingness, even outright desire, to get riled up over nothing in particular. There may or may not be a monster at the end of this book, but Knipfel's writing has quite a bite. **B+** *—KS*

Shock Value

Jason Zinoman

NONFICTION

By Clark Collis

The late '60s and '70s were not always a happy time for those toiling on the cutting edge of big-screen horror. As actor Edwin Neal says about director Tobe Hooper's *The Texas Chainsaw Massacre* in *Shock Value*, "I moved troops through the jungles of Vietnam, and it wasn't as bad as making this film." The result of such efforts was a string of terrifying and genre-remolding movies that also included Roman Polanski's *Rosemary's Baby*, George A. Romero's *Night of the Living Dead*, John Carpenter's *Halloween*, Brian De Palma's *Carrie*, and Wes Craven's *The Hills Have Eyes*. In *Shock Value*, *New York Times* scribe Zinoman attempts to give these directors the same treatment Peter Biskind gave Spielberg, Scorsese, and Coppola in his magnificent *Easy Riders, Raging Bulls*. In other words, he explains the filmmakers' importance while never letting his cultural theorizing get in the way of a good production yarn or intriguing biographical nugget.

Halloween

Zinoman succeeds monstrously well in this mission, detailing the fascinatingly interconnected architecture of the era's horror scene and decorating his story with smears of (metaphorical) bad blood. In particular, he highlights the previously undervalued genre contributions of eccentric, doomed *Return of the Living Dead* director Dan O'Bannon, who also played a role in crafting *Dark Star* and *Alien* (now that, folks, is a midnight-movie double bill). Like *Easy Riders*, this is not a book that aims for comprehensiveness, and the lack of a chapter on David Cronenberg is notable. But even without the *Scanners* auteur, there is plenty here to make the most knowledgeable of horror fans' head explode. **A–**

Zinoman Picks His Top 5 Horror Flicks

The Texas Chainsaw Massacre
So ferociously intense that many overlook its artfulness, complexity, and (no joke) discretion.

Henry: Portrait of a Serial Killer
I love this deeply disturbing slice of life (and death) and never want to see it again.

Alien
In one shocking chest-busting entrance, the monster movie was reborn.

Halloween
Endlessly imitated, never equaled, Michael Myers is our greatest bogeyman.

Carrie
This master class in manipulation is the ultimate outsider's revenge fantasy.

ADDICTION

Bearing Witness, Bringing Hope

The small town of Española, N.M., is the heroin death capital of America. Anthropologist Angela Garcia, 39, spent three and a half years there—working in a drug clinic, comforting addicts with cigarettes and food—as she researched her award-winning book, *The Pastoral Clinic*. She spoke to EW about the experience. –RICHARD B. STOLLEY

Why did you write the book?
Addiction is something I was aware of at a very young age. There were addicts in my family, and in the poor, marginal Albuquerque neighborhood where I grew up. So there was a personal motivation for me in addition to my interest in the cultural, economic, and social forces that drive an individual and a community toward drug use.

Did you experiment with drugs as a kid?
I did, but by my early 20s I'd gotten tired of it. One of the reasons I did not become an addict is that I left [the area]. People talk about the "geographical cure," meaning the only way to kick drugs or not get involved is to leave. That's what I did. I took a Greyhound bus to New York City.

When you were writing the book, did you ever take heroin to see what it was like?
I never did, but I thought about it and was offered heroin on many occasions. I got quite depressed doing my research, and I saw people experiencing the wonderful feelings of a heroin high. There were times when it was tempting.

Of the heroin victims you write about, who affected you the most?
There were two. One was Alma. We were about the same age. We could have been sisters. She was very bright and liked to read. I thought about how I could have been her. I had really begun to care about her. Then she OD'd. The other was Dion, who was born in the house next door. It was a chaotic house, with a lot of drugs and fighting. I used to watch from my window. Dion later died of a drug overdose at age 2. [His parents told the court cocaine may have gotten mixed up with his teething medication.]

What's ahead for you?
In July I move to Stanford as an assistant professor. I am also doing research on drugs in Mexico City. Ultimately I want to write a book about my family, three generations who struggled with addiction. That's a longer-term project, separate from Angela the Anthropologist.

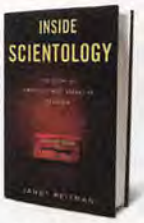
HALLOWEEN, HENRY: PORTRAIT OF A SERIAL KILLER, CARRIE: EVERETT COLLECTION (3)

QUICK TAKES

French Lessons
Ellen Sussman
NOVEL

Imagine the film *Before Sunrise* with three times the participants and a bit less subtlety, and you get the gist of Sussman's sexy travelogue. Three couples, each composed of a hot young French tutor and an attractive, emotionally bruised American student, spend a day strolling, café-ing, and conjugating through the streets of Paris. And since they're in the City of Love, chatting in the language of love, secrets of the heart are revealed and beds are fallen into. Sussman certainly knows her way around a boudoir scene—and when those boudoirs are in Paris, well, you end up with some sizzling escapist reading. **B+** *—Beth Johnson*

Inside Scientology
Janet Reitman
NONFICTION



Reitman calls Scientology "America's most secretive religion." You'd never know it from the wealth of detail in this meticulously compiled exposé, culled from hundreds of interviews with active Scientologists and defectors alike. Reitman brings an almost clinical detachment to the religion's story, from its birth in the sci-fi imagination of founder L. Ron Hubbard to its current Hollywood heyday. Her revelations—including abuse allegations against church leader David Miscavige and details about the organization's aggressive courtship of Tom Cruise—come with impressive backup. But the book lacks a real narrative drive; it reads, at times, like an extended encyclopedia entry. **B** *—Adam Markovitz*

ALSO AVAILABLE

▸NEW HARDCOVERS

A GOOD HARD LOOK
Ann Napolitano
NOVEL
To brand this a Southern novel, or a quaint period piece, would be doing Napolitano's evocative tale of friendship and community a disservice. (For what it's worth, though, Flannery O'Connor appears as a character.) **B+**

IRON HOUSE
John Hart
THRILLER
Using standard ingredients (long-lost brothers, organized crime, a beautiful girl), Hart whips up an intoxicating brew. **A–**

▸NEW PAPERBACKS

DEATH IS NOT AN OPTION
Suzanne Rivecca
SHORT STORIES
Rivecca's tales have one thing in common: smart, tough, indelible female characters.

THE FALL
Guillermo del Toro and Chuck Hogan
NOVEL
The second installment in the authors' vampire series has a lot going for it—fast pace, strong mythology, and obsessive detail.

THE GHOST OF GREENWICH VILLAGE
Lorna Graham

NOVEL
A young woman moves to the New York City neighborhood her mother lived in during the 1960s, hoping for the same magical experience.

KOSHER CHINESE
Michael Levy
MEMOIR
What happens when a young Jewish Peace Corps volunteer is sent to one of China's inner provinces?

The Chart

PAPERBACK BEST-SELLERS

1 A Game of Thrones
It's not just for nerds anymore! Thanks to the HBO series, everyone's into George R.R. Martin's stellar fantasy series these days.

MASS-MARKET TOP 10

		WEEKS ON LIST
1	**A GAME OF THRONES** George R.R. Martin Though the first season of HBO's adaptation has come to a close, there's plenty of Westeros-set action to tide fans over. In addition to the four previous novels, the fifth one, *A Dance With Dragons*, will finally hit stores July 12 after nearly six years of waiting.	13
2	**A CLASH OF KINGS** George R.R. Martin	10
3	**WORST CASE** James Patterson & Michael Ledwidge	3
4	**FOREIGN INFLUENCE** Brad Thor	4
5	**THE SPY** Clive Cussler & Justin Scott	3
6	**A STORM OF SWORDS** George R.R. Martin	10
7	**FRANKENSTEIN: THE DEAD TOWN** Dean Koontz	4
8	**JUST LIKE HEAVEN** Julia Quinn	3
9	**THE SHACK** Wiliam P. Young	3
10	**THE GIRL WITH THE DRAGON TATTOO** Stieg Larsson The first book in the Millennium Trilogy is still going strong in paperback, but the hardcover *The Girl Who Kicked the Hornet's Nest* dropped out of the top 10 for the first time this week.	65

TRADE TOP 10

		WEEKS ON LIST
1	**THE HELP** Kathryn Stockett	11
2	**THE ORIGINAL ARGUMENT** Glenn Beck Beck's latest book, an updated and interpolated version of *The Federalist Papers*, may be doing well, but he's not long for television. His canceled Fox News show aired its final episode on June 30.	1
3	**HEAVEN IS FOR REAL** Todd Burpo with Lynn Vincent	26
4	**WATER FOR ELEPHANTS** Sara Gruen	113
5	**ROOM** Emma Donoghue	6
6	**CUTTING FOR STONE** Abraham Verghese	59
7	**OUTLIERS** Malcolm Gladwell	2
8	**THE ART OF RACING IN THE RAIN** Garth Stein	90
9	**THE IMMORTAL LIFE OF HENRIETTA LACKS** Rebecca Skloot	15
10	**A VISIT FROM THE GOON SQUAD** Jennifer Egan	10

SOURCE: *Publishers Weekly*, week of June 22–28, 2011

ENTERTAINMENT WEEKLY (ISSN 1049-0434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN FEBRUARY, APRIL, JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, AND DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC, PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. JASON WAGENHEIM, PUBLISHER; HOWARD M. AVERILL, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $61.04 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40010078. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5 GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608. CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2011 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦ ♦ ♦ ♦

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Why do we find this so disturbing?

Newly single DWM, 45, seeks SWF. Must love warlocks, tiger blood, and *Hot Shots! Part Deux*.

Spy Kids 4 to be shown in "4D Aroma-Scope." Or, for a slight surcharge, not.

Summer's real superheroes

Your new Christopher Meloni and Mariska Hargitay. The first case on their docket: Where did all of *SVU*'s viewers go?

Céline Dion and James Taylor rerelease best-of DVDs. In related news, your soft-rock radio station just peed a little from excitement.

They costar in *The Mountaintop*, an upcoming Broadway play about MLK's death. Line starts behind us.

Thank you to the wonderful sadist who paired Dan Abrams and Nancy Grace as legal commentators on *Good Morning America*.

Julie Benz gets engaged. Careful, girl, remember what happened last time.

Sarah Michelle Gellar is attending Comic-Con. Also attending Comic-Con: manufacturers of smelling salts for swooning geeks.

True Blood fast-forwards a year. Hey, Sookie, do they ever tell us who killed Rosie Larsen?

Irony alert: Paris Hilton attends a benefit for the "Karma Foundation."

Reruns of ABC's charming sitcom *Happy Endings*

This fizzy, amusing vacation read

Dear *Big Brother* Hot Tub, Thank you for returning to TV. I'm now only the second-skankiest body of water in the world. Sincerely, *Jersey Shore* Hot Tub

Gordon Ramsay's *MasterChef* caught faking crowd shot. Producers can be such donkeys!

→**BULLSEYE IS NOW A TV STAR!** *Watch* Extra *every Friday (check local listings) for more on the celebrities and stories featured in Bullseye*

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